



COTTAGE COUNTRY

SPRING 1992

ISSUE
21



STOP PRESS!

DAVID WINTER AND JOHN HINE WILL HAVE A MESSAGE FOR GUILD MEMBERS ON THE LAST THURSDAY OF EVERY MONTH OF 1992.

THE MESSAGE WILL APPEAR IN THE FOLLOWING NEWSPAPERS:

THE DAILY TELEGRAPH (U.K.)

STARS AND STRIPES (Europe)

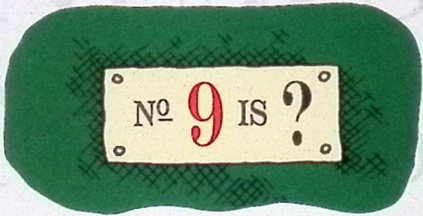
USA TODAY (USA)

THE GLOBE & MAIL (Canada)

THE AUSTRALIAN (Australia)

*IT MAY CONTAIN HOT NEWS ABOUT THE RETIREMENT OF
A DAVID WINTER COTTAGE
OR EVEN TWO!*

... OR IT MAY NOT.



No 9 IS ?

*THERE'S ONLY ONE WAY OF FINDING OUT! BUY ANY
OF THESE NEWSPAPERS ON THE LAST THURSDAY
OF THE MONTH.*

January's announcement was –

**"David Winter and John Hine would like to say to all
their collectors: 'Watch this space!'"**

February's announcement was –

**"To all David Winter Cottages collectors! David Winter
and John Hine would like to announce that as from
today Item Code No. 1188 is retired.
Ask your stockist for its name!"**



I cannot remember a more exciting time for David Winter Cottages, and I'm delighted that you have joined us in the 1992 Guild to enjoy it to the full. David has reached a rich creative period in his life, with the long-awaited Irish pieces now complete, Cameos, Audrey's Tea Room and the Guild pieces all ready, plus ideas bubbling for later in the year.

The Irish Collection is here at last! — a delightful set of four Cottages, with more to follow. David and I are both glad that he waited this long to "get it right", for the collection now has a charm which time has greatly enhanced. Well worth waiting for, I'm sure you'll agree.

Audrey's Tea Room is a tribute to Audrey White, our very first painter who recently retired. She has made a great contribution over the years and this is our way of ensuring that she will always be a part of David Winter Cottages. Cameos are an exciting new venture — the smallest pieces David has sculpted since the Tiny Series more than a decade ago — and presented on a specially-sculpted diorama. All these, plus Guild pieces and more, are to be found in this issue — so too are the last clues in The Great Mouse Hunt. If you've worked it all out, then you'll know what to do, and by the time another Cottage Country comes through your door, we shall have our winners.

If you're curious about the strange numbered shapes dotted around the pages, look at Squeak!!! and all will be revealed. There are thirteen in all, unlucky for those who believe in the kind of superstitions to be found elsewhere in the magazine. Luck, you might say, was with Grahame Boniface when he acted on impulse and became the part owner of a unique David Winter Cottage. Read his story in "Meeting Collectors" — if you can stand the tension!

John Hine
JOHN HINE

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Welcome

to the 1992 Guild

A warm and hearty welcome to all 1992 Guild members. We are delighted that you have chosen to join us in this, the sixth year of the David Winter Cottages Collectors Guild. In all that time, membership fees have not been increased, and we hope you will agree that the 1992 Guild is just as good value for money as ever!

Guild members will not have failed to notice that the 1992 Guild gift differs from those of previous years. Irish Water Mill is a free-standing piece and can be displayed on a shelf or in a cabinet with other David Winter Cottages. After the Bas-Relief Plaque, The Plucked Ducks and Pershore Mill, David and John decided it was time for a change.

The Free Gift for 1992 Guild Members

IRISH WATER MILL

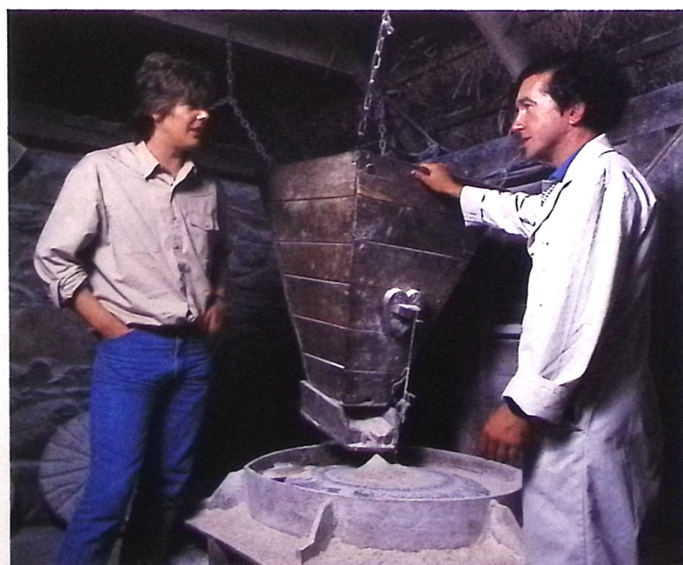
It is no coincidence that Irish Water Mill should appear at the same time as David's Irish Collection. He has wanted to present Irish pieces for some years now, and the ideas that have been brewing in his head have finally come together. He saw a horizontal mill when he visited the Bunratty Folk Park in County Clare, and even had a chance to meet and talk with the miller there. From this brief conversation, the inspiration for Irish Water Mill developed.

Small horizontal flour mills such as this were used communally in Ireland by farmers with smallholdings for over a thousand years. Once their crops had been harvested they would bring the grain to the mill to be ground into flour. The grain was poured into a wooden hopper hung from the roof inside the mill building and fed in a constant flow between the millstones below.

Like David's mill, the mill at Bunratty is built over a stream with the water passing through a sluice onto the wheel, which is positioned right underneath the mill in a horizontal position. The wheel is connected directly to the upper millstone inside via a great wooden drive shaft, and as the rush of water turns



Size 23/4" x 4"



David talking with the miller in Ireland. From their conversation, the inspiration for Irish Water Mill developed.

the wheel so the millstone grinds the grain. The gap between the upper and lower stones is controlled by a set of submerged planks underneath the mill which raise and lower the water wheel.

It's an unusual but beautifully simple solution to the centuries-old problem of how to harness a natural power source to Man's advantage — and it captured David's imagination. On his sculpture, the shaft can clearly be seen underneath the mill, surrounded by a gush of water as it engulfs the wheel. Sacks of flour lean against the mill waiting to be delivered to the bakehouse.

***Special Pieces for 1992
Guild Members***

**THE BEEKEEPER'S AND
THE CANDLEMAKER'S**

The two special pieces sculpted by David Winter exclusively for 1992 Guild members are The Beekeeper's and The Candlemaker's.

The Beekeeper's will be available from 1st March 1992 and The Candlemaker's will be available from 1st August, although orders may be placed at any time prior to these dates. Upon presentation of a 1992 Guild Membership Card and Letter of Redemption at a David Winter Collectors Guild stockist, an order will be placed with the Guild office on your behalf.

Both pieces will be retired at the end of 1992 worldwide, and all Redemption Slips must be submitted by 31st December 1992.

If investment value is an important factor for you in collecting David Winter Cottages, don't miss out on ordering The Beekeeper's and The Candlemaker's! Guild pieces appreciate at a faster rate than Cottages retired from the Collection, and the restricted availability period for 1992 will give this year's Guild pieces the lowest edition size since the Guild was founded. ■

***As all David Winter Cottages are
handpainted, colours may vary
from the pieces pictured in
Cottage Country.***

NO
4 IS ?



Size 5 3/4" x 3"



Size 4 1/2" x 4 1/4"

MEET THE COLLECTORS

Sandy and Grahame Boniface

NO 5 IS?

ne overcast summer afternoon in 1982, Sandy and Grahame Boniface were on holiday in Poole, Dorset. It started to rain, so they took shelter in a small giftshop. There they saw David Winter Cottages for the first time, and Grahame especially was highly impressed with the detail of the pieces. He remembers seeing *The Village* and *The Coaching Inn*. They didn't purchase anything, but the following Christmas Sandy gave him *Three Ducks Inn*, and her brothers gave him three of the *Tiny Series* – *St. Nicholas' Church*, *Sulgrave Manor* and *Cotswold Farmhouse*. Grahame was delighted.



Sunday October 6th 1991 — The London Collectors Showcase.

3.00pm. Sandy and Grahame are wandering around the show (and have been for several hours), looking at the booths, checking prices of the retired pieces they have yet to acquire and chatting with fellow collectors – Keith and Pam Perry, Chris and Mick Billins – and they meet Heather Lavender. Centre of attention is the magnificent bronze *CASTLE IN THE AIR*, one of the lots in the Silent Auction. Sandy and Grahame are already envious of the lucky owner-to-be. They have no intention of bidding; the price, they feel certain, will be way out of their league.

3.15pm. Legs are getting tired. Bidding at the auction table is slow, so they find a comfortable corner in the hotel restaurant and enjoy a drink with Chris, Mick and Heather.

Over the next six or seven years, Grahame received the occasional Cottage as a Christmas or birthday gift, and by the end of 1989 he had about twelve pieces. That Christmas Sandy enrolled Grahame as a Guild member. In the New Year a bout of flu gave him the opportunity to read thoroughly all the 1989 issues of *Cottage Country* and to become "immersed in the world of David Winter Cottages". In so doing, to his utter amazement, he also discovered that his *Three Ducks Inn* and the *Tinies* were now very valuable.

3.45. Fifteen minutes before the Silent Auction deadline, the Bonifaces wander back into the show hall, curious to know who the lucky winner will be. The price is nowhere near as high as they had expected. Someone is going to walk away with a bargain. But that might change; the last few minutes will no doubt see frantic activity.

3.50. Grahame gives a bidder some advice: "If you're serious, don't stand back. Everything will happen in the last few seconds. Even if you're standing in front of the bidding sheet, watch out for a hand slipping round you!"

3.55. Five minutes to go. Sandy and Grahame realise that the price is still low

enough for them to make a bid. But no, it's still a lot of money . . . besides, they haven't even registered for a bidding number.

The serious collecting began in January 1990. Concentrating on the retired pieces, the Bonifaces made phone calls, wrote to other collectors, and spent weekends searching out as many stockists as they could. On a trip to Oxford to pick up The Grange from a collector, they stopped in a small village called Fyfield and found The Alms Houses in a small shop. In Cornwall they came across an early Windmill sitting on a shelf. The man offered to get them a boxed one from the stockroom, but Grahame explained that he would be quite happy with the one on display!

3.57. Three minutes to deadline. They are standing with Chris, Mick and Heather. Somebody says: "It wouldn't be so much split three ways". Part ownership. Light bulbs flash as the bidding price per head suddenly becomes very reasonable indeed.

3.58. Two minutes to go. Shall we? Shan't we? In principle they're all in favour, but it's probably too late by now. There's a huge crowd around the table, and Grahame still hasn't even registered as a bidder. Mick can't stand the tension and walks off.

3.59. One minute to go. Sandy says: "DO IT!" She makes her way through the crowd to the table whilst Grahame hurries to the registration booth. The two registrars are having a chat, so Grahame waits for them to see him. They continue chatting. He butts in: "Excuse me, is it too late to register?" With less than a minute left, they look at him in amazement.

Today, in their Surrey home, Sandy and Grahame own an impressive collection. They have fourteen more retired pieces to find, and their enthusiasm is unabated (and very contagious!). They have met many good friends in the past two years. "Without exception," said Grahame, "everyone we have met through David Winter Cottages has been so pleasant — stockists, collectors and members of John Hine Studios alike."

Thirty Seconds left. Grahame signs his name and is given a bidding number. "Don't bother filling in the rest," says the registrar, "you can do that later."

Fifteen seconds. Grahame calls the number out across the crowd to Sandy. She stretches out her hand and writes a bid below the last entry.

Ten seconds. Even before Sandy has finished writing, someone begins to add another bid below. The auctioneer starts his countdown. "Ten . . . nine . . . eight . . . seven . . ."

Grahame is at the back of the crowd. He doesn't know what's happening but is certain they have left it too late. . . . "Five . . . four . . ." "It was a dream anyway — an impulse decision.

"Three . . ." Sandy's hand slips round the rival bidder and scribbles down an entry.

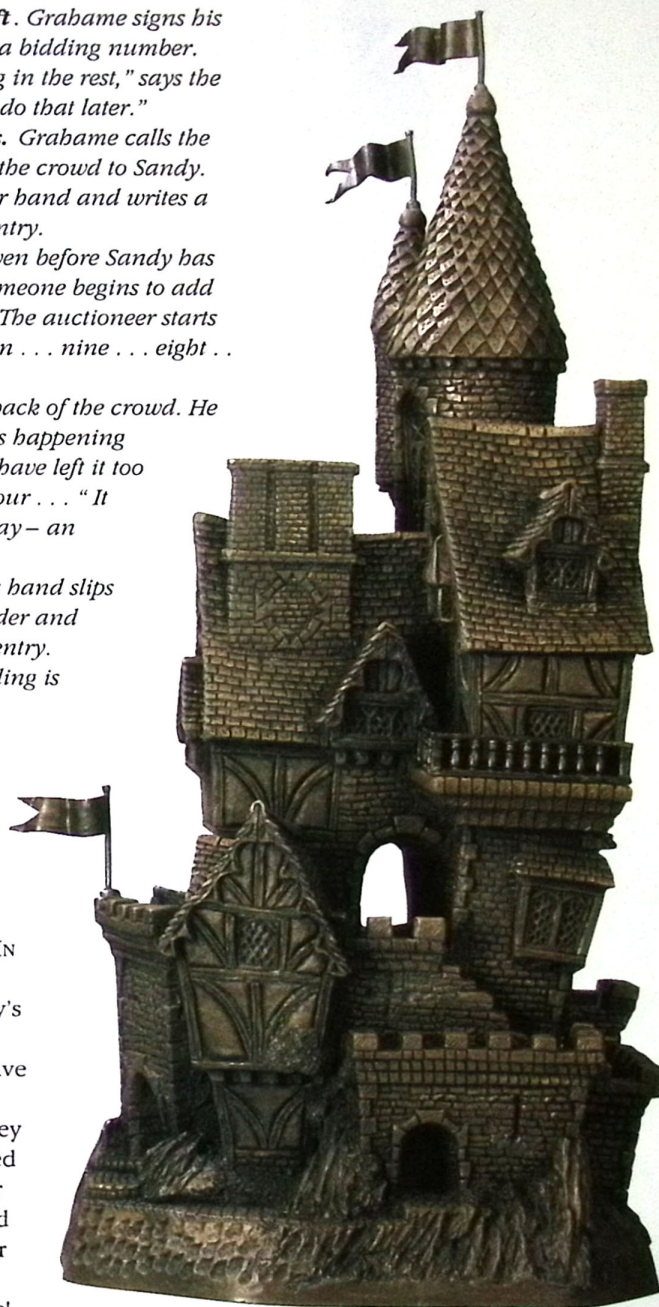
"Two . . . One. Bidding is closed!"

Grahame sees Sandy make her way out of the crowd. The grin on her face says it all!

The bronze CASTLE IN THE AIR has left Grahame and Sandy's home now — it's Heather's turn to have it for a while, then Chris's. And still they haven't quite worked out what came over them between 3 and 4pm on 6th October 1991 at the London Collectors Showcase!



The highest bid for the bronze CASTLE IN THE AIR was donated to the Variety Club of Great Britain. Here their representative, Robert Brady (far left), is seen with (from left to right) Mick and Chris Billins and Grahame and Sandy Boniface, shortly after the auction.





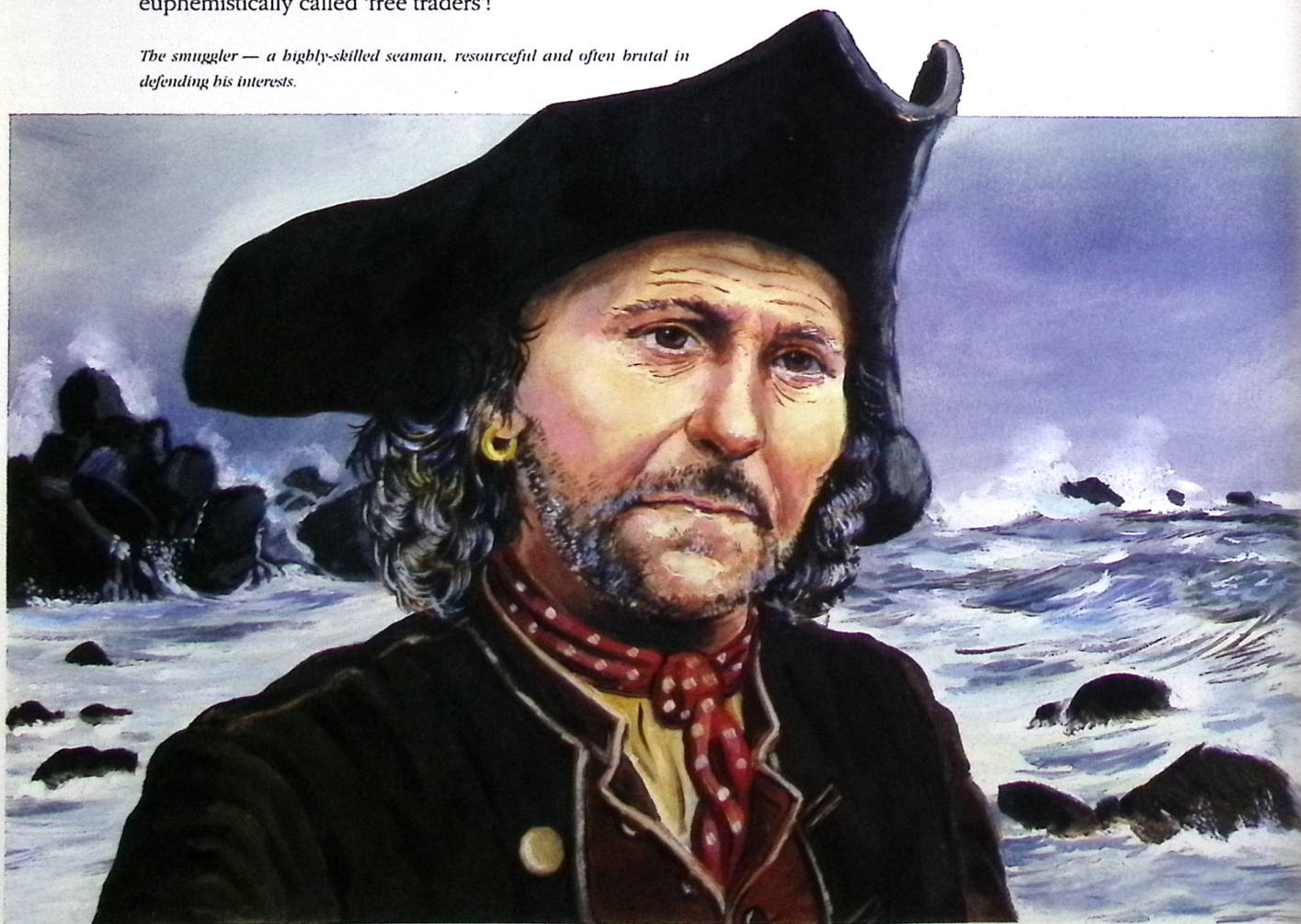
A PEEP AT THE PAST

SMUGGLERS!

No
1 IS ?

In its heyday, smuggling in Britain was carried out on a massive scale. For a hundred and fifty years (1700—1850) the country was engaged in one war after another, and imposing duty on imported alcohol and other luxuries was the government's way of raising money to continue its campaigns. As a result, 'duty free' goods were in great demand, and the southern coasts of England were rife with gangs trying to evade the Revenue cutters. They were highly-skilled seamen, large in numbers, resourceful, and often brutal in defending their interests if a landing was disturbed. But a success for the Customs officers was a mere drop in a mighty ocean — in 1743 well over half the tea drunk in Britain had passed through the hands of what were euphemistically called 'free traders'!

The smuggler — a highly-skilled seaman, resourceful and often brutal in defending his interests.





Moonlighters

The smuggler must have seemed a romantic figure to the eighteenth-century public, an elusive, shadowy figure cocking a snook at the authorities; indeed opinion was very much in his favour. But the huge fortunes to be gained from illicit contraband inevitably attracted hardened criminals, usually the gang leaders, who ran their empires ruthlessly from a safe haven. They controlled a chain of men: the true smugglers, the seamen who had the contacts in France, Belgium and Holland and could negotiate the best prices; the landers who brought the contraband ashore; the distributors who arranged for the goods to be sold in towns and cities.

Of course they all had daytime jobs. More often than not, the smugglers were fishermen, invaluable to the gangleaders for their intimate

knowledge of the coastlines. On a beach landing they rowed the barrels of liquor to the landers — usually agricultural workers earning extra money. So high were the rewards of smuggling that farmers in coastal regions had trouble finding employees, for a labourer could earn a month's wages in one night of 'moonlighting'.

Protecting the landers were lookouts called 'batsmen'. Armed with clubs and firearms, their job was to ward off the Revenue officers, should they be foolhardy enough to intervene. For many years this was a rare occurrence, as Revenue men were usually outnumbered on land by gangs of a hundred or more. On many occasions discretion was the better part of valour, and they were forced to stand back helplessly and watch as the smugglers made their

landings.

The remote, rocky coves of Devon and Cornwall were ideal for smuggling, but they were by no means the only landing grounds. The beaches of Kent, Sussex, Hampshire and Dorset were also regularly used for huge cargoes, being closer to the continent and easier for landings. Mr. Henry Baker, Supervisor of the Counties of Kent and Sussex in the 1700s, wrote: *"For fine goods, as they call them, I am well assured that trade goes on through both counties . . . as a gentleman of estate in one of the counties has within this twelve months told me, he had been at times at the loading of a waggon with silks, lace etc. till six oxen could hardly move it out of the place."*

Top: The men who rowed the liquor ashore were often fishermen during the day.

Below: Protecting the landers were lookouts called 'batsmen'.





A PEEP AT THE PAST

Tricks of the trade

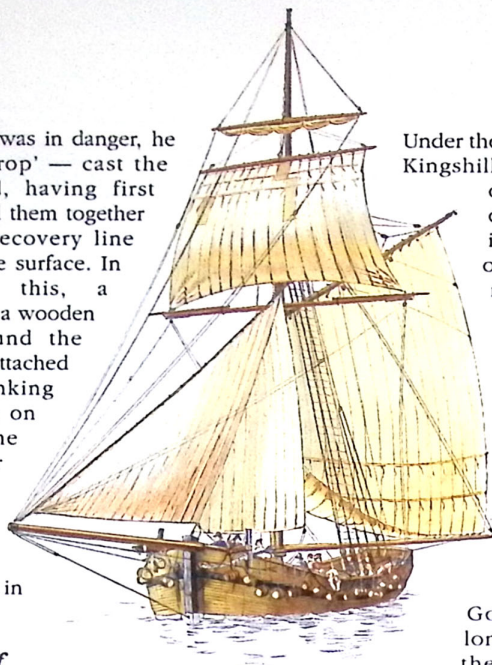
The free traders' golden era ended in 1815 with Britain's victory in the Napoleonic wars, and the Revenue officers' ranks swelled with redundant soldiers and sailors. Smugglers had to rely less on open landings and more on their resourcefulness, so they developed ingenious ways of concealing contraband. False bulkheads and secret compartments in cabins were frequently installed into ships, and seemingly overweight merchant seamen could be seen waddling ashore, sacks of tea strapped underneath their clothes.

With Revenue cutters far more likely to give chase, the need to offload cargoes for later collection became essential. The most common cargo was alcohol — port, brandy and gineva (later shortened to 'gin') — in small, four-gallon barrels called 'tubs', and if

a smuggler's vessel was in danger, he would 'sow the crop' — cast the barrels overboard, having first weighted and roped them together at the end of a recovery line buoyed close to the surface. In preparation for this, a smugglers' craft had a wooden rail running around the inside of the hull; attached to it were the sinking ropes, with stones on the inside and the 'tubs' hanging over the sides in a long line. In an emergency the 'tubs' could be cast into the water in seconds.

The battle of Goudhurst

Of the bands of smugglers that roamed the southern coasts of eighteenth-century England, none was more ruthless than the Hawkhurst Gang, which took its name from a small village ten miles inland on the Kent/Sussex border.



Under the leadership of Thomas Kingshill, they terrorised not only the Revenue officers but also innocent villagers and others gangs. Their reputation spread far and wide, and when the Customs House in Poole, Dorset, needed to be broken into in 1748 to recover some seized contraband, the locals called in the Hawkhurst Gang.

Close to their headquarters was a sleepy village called Goudhurst, which had long borne the brunt of the gang's violent behaviour. One day the villagers decided to stand up to their tormentors and armed themselves with muskets and blunderbusses. When the gang next entered the village, they were met with a volley of gunfire followed by sniper fire from cottages and buildings which left a third of the smugglers dead and others fleeing for their lives. The remainder eventually

The Hawkhurst Gang encounter a mouse that roared in the village of Goudhurst.



received their come-uppance after the savage murder of an informer, and all, including Kingshill, were hanged.

Slippery Jack Rattenbury

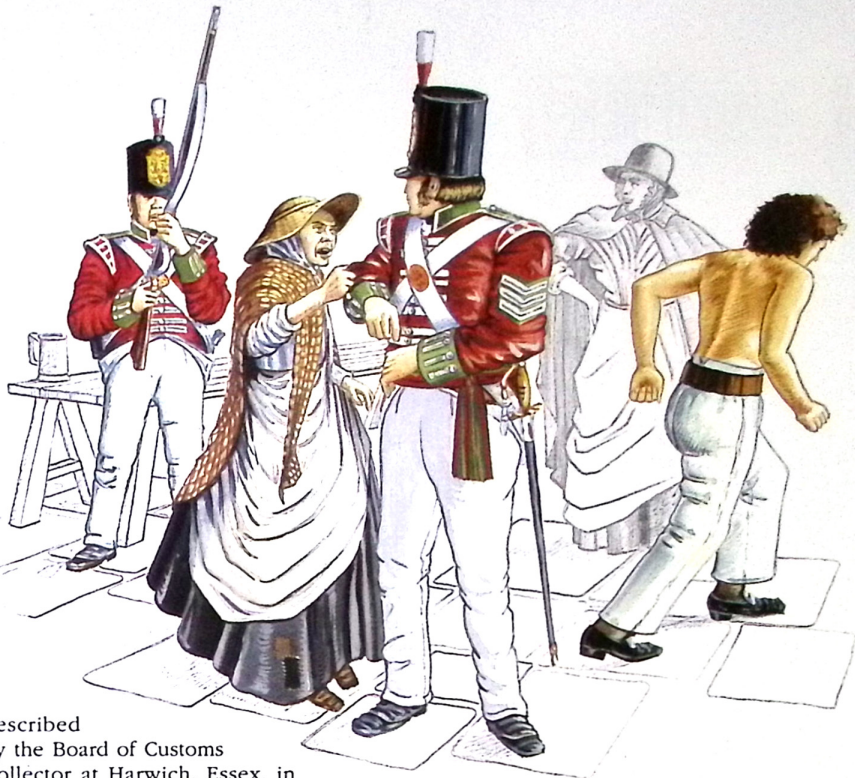
Capture was an occupational hazard for smugglers. However, this was no great inconvenience for Jack Rattenbury, a Devonshire smuggler born in 1778, who seems to have been a born escapologist. At fifteen he escaped from a French prison, only to be captured by a French privateer whilst cognac-smuggling off the English coast. He managed to jump overboard and swam to a Revenue cutter, which recaptured the boat for him, unaware that it was brimming with hidden contraband! Two days later Rattenbury was press-ganged into the Navy but escaped and fled to Newfoundland. On the return journey his ship was captured by a Spanish privateer and taken to Spain, from whence he escaped and made his way home. Many smuggling trips later, Rattenbury and several others were caught by Revenue men in an open boat with a cargo of gin and taken onboard their cutter. When the cutter touched shore, Rattenbury was somehow able to escape again. The same night he freed all his companions, plus three of the gin 'tubs'!

Still in his twenties, he was again caught off the Channel Islands and given the choice of imprisonment or serving on a Royal Navy man-o'-war. He chose the Navy and soon escaped from one of its ships whilst the officers were all drunk. Recaptured some time later, Rattenbury was committed to Bodmin gaol. He never got there; on the journey from Falmouth to Bodmin he was able to give his guards the slip. Two Revenue cutters, specially detailed to catch Rattenbury, eventually tracked him down and returned him to the Navy. Three weeks later he was back home in Devon once more!

Then, in his local inn, some soldiers recognised him and tried to make an arrest. Rattenbury slipped through their fingers and jumped into the cellar where he armed himself with a reaper's hook; he also stripped to the waist so that no one could grab his clothing. And there he would have stayed were it not for the women folk; they distracted the soldiers with cries of "Shipwreck!", and in the ensuing confusion, Jack Rattenbury fled. His smuggling activities continued, as did his incredible ability to escape from any situation . . .

The fairer sex

Smuggling was by no means restricted to men, nor to the indirect routes across the English Channel. Here is a problem with a female boat passenger as



described by the Board of Customs Collector at Harwich, Essex, in about 1770 (taken from his official report):

"We received your letter of the 22nd ultimate enclosing a memorial from Mrs De Bardieux praying the delivery of some goods seized from her on her arrival here in a Pacqt. Boat from Holland and complaining of some indecent treatment from the officers . . . we called upon the officers for an account of their behaviour to this woman . . . and we found that there was no indecencys acted but by herself. For when the tyde-surveyor (Customs officer in charge of a boarding crew) found that she had something concealed in her stays, she took him round the neck and held and kiss'd him a considerable time in the presence of several people.

(Later) . . . And when Mr. Olibar and Mr. Pulbam went to her to the Publick House and acquainted her they had an information that she had some prohibited goods concealed about her she immediately lifted up her petticoats to her waist so that her whole behaviour while here was very like a common strumpet."

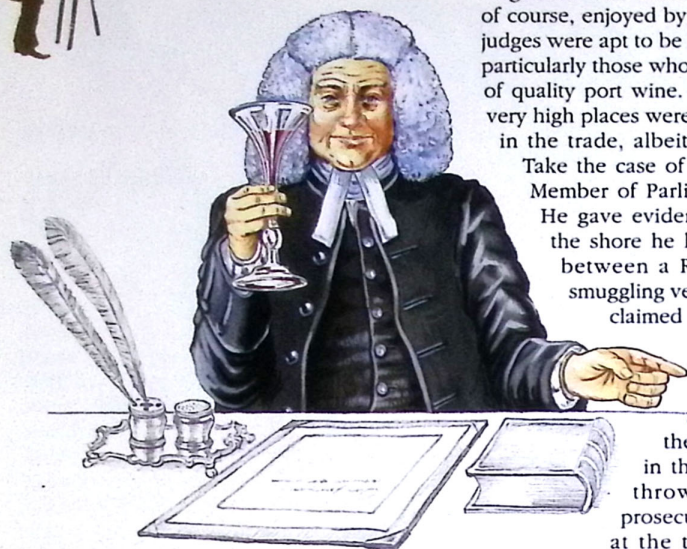
Top: Jack Rattenbury escapes to smuggle another day—minus his shirt.

Right: The tyde-surveyor encounters the charming Mrs De Bardieux.





A PEEP AT THE PAST



Before the magistrate

Penalties for anyone caught smuggling were harsh, and hangings were commonplace, especially if the culprits had used violence or concealed their identity with a mask or disguise. (A smuggler who also murdered a Customs officer was once sentenced to be hanged "and afterwards anatomised" — whatever that means!) Prevention was better than cure, in the eyes of the authorities, and even loitering in coastal regions could lead to a whipping plus one month's hard labour.

The severity of a punishment was very much determined by the nature of the magistrate. The benefits of 'free trade' were, of course, enjoyed by one and all, and some judges were apt to be lenient with smugglers, particularly those who enjoyed a glass or two of quality port wine. Indeed, gentlemen in very high places were even actively involved in the trade, albeit as sleeping partners.

Take the case of Sir William Courtenay, Member of Parliament for Canterbury.

He gave evidence in court that from the shore he had witnessed a chase between a Revenue cutter and a smuggling vessel. The Revenue men claimed that the smugglers had jettisoned their cargo of 'tubs' during the chase, but

Sir William swore that the barrels were already in the water and were not thrown overboard. The prosecution later proved that at the time of the chase Sir William was attending a church service and couldn't possibly have seen what happened. The unlucky M.P. ended up in prison for perjury, although no direct connection between him and the smugglers was ever proved.

The chase

On land, Revenue officers had a very difficult task in catching the 'free traders' red-handed. Knowing where a landing would take place meant having informers — and they were few and far between. (The Hawkhurst gang had shown

what terrible fate became a 'grass'.) The greatest problem, however, was setting an ambush without warning the smugglers of the presence of large numbers of Revenue men and dragoons; an impossible task when virtually every local person had friends in the gang! It was easier in small groups, and then the smugglers would have the upper hand and win the ensuing fight.

At sea, it was a different matter. Revenue cutters were amongst the fastest vessels afloat (thanks to an 'illegal bowsprit', forbidden by law to other craft), and could outrun most smugglers. An exchange of gunfire was not uncommon, especially at the end of a chase when the smugglers were desperate men. But it was a last resort, for violence towards the Revenue men meant certain hanging, whilst restraint could be rewarded with a lenient sentence (in front of the right magistrate).

In 1806, a revenue cruiser called the *Hinde* sighted a cutter, *Lottery*, off the Devon coast. *Lottery* was known to belong to Thomas Potter, a smuggler from Polperro in Cornwall, so the *Hinde* set sail in hot pursuit. But *Lottery* was a fast ship, and the chase continued all day long. By nightfall the gap between them was no smaller, and during the night the wind dropped. At dawn both ships were becalmed less than a mile apart. The Revenue officers rowed two boats across to *Lottery*, only to be fired upon. They retreated, and when the wind picked up again, the chase resumed. Very slowly, the *Hinde* closed in on *Lottery*; to try and find extra speed, the smugglers threw their contraband overboard, but to no avail. When in range, the *Hinde* fired a warning shot across *Lottery*'s bows — and the smugglers abandoned ship, only to be captured by heavily-armed Revenue men.

Such pursuits were typical (though usually shorter!) and increased in numbers during the first half of the nineteenth century as the Revenue Department expanded. The wars ended, duties were lowered or removed entirely, and public opinion gradually turned against smuggling. It became an "unpatriotic" thing to do. By 1850, large-scale smuggling had died out completely . . . but not the smuggler. He survives to this day. Only the nature of his contraband has changed. ■

Top: Magistrates were sometimes lenient towards smugglers — if they enjoyed the fruits of their 'moonlighting'.

Left: Dragoons and Revenue officers were met with violence from desperate men, if a landing was disturbed.

Right: The Revenue cutter in hot pursuit of a known smuggling vessel. The smugglers rarely got away from these faster ships.







As Guild members will know, David Winter has intended to sculpt an Irish Collection for quite some time. He feels a strong affinity for the country – he owns a cottage there (his haven from the world) and his grandfather was a native of Ireland.

The Irish Collection was originally intended for release in 1990. However, halfway through sculpting, David was not happy with all of his work on the pieces and felt that they did not blend together well as a collection. Rather than release just one or two pieces, he decided to leave the project until he could see how better to continue.

At the same time, it had been John Hine's intention to have the Irish pieces actually cast and painted in Ireland and plans were made to open a workshop there. This proved far more difficult than anticipated, and the idea has still not come to fruition. Nevertheless during 1991 David returned to the Irish Collection with renewed vigour. Some of the pieces were abandoned, others revised and new ones sculpted.

He has imagined himself meandering along the highways and byways of his beloved Ireland, following a path which leads to some unusual and fascinating places – all of them uniquely Irish. Where does the road lead to? As yet there is no answer to this question. Two more Irish pieces will be released later in the year, and only then may there be a destination in sight . . .



David Winter's Cottage in Ireland.



David at the Bunratty Folk Park, County Clare.



Fogartys

A century ago, the Irish village had just one shop which sold everything you could care to mention. But in the small town there would have been the draper, the grocer, the hardware store, the post office and of course the bar. Here Fogartys bar stands next to Fitzpatricks the grocer. Fitzpatrick serves his customers with a blend of homegrown produce (eggs, butter and vegetables) and luxury items (sugar, spices and exotic fruits such as lemons) that are within the financial reach of town folk but would rarely be seen in the village. Next door, Fogarty serves his customers a heady mixture of "jar and jaw" – fine Irish liquor and conversation to match. The Irish have the ability to bring a new slant to almost any situation, and there is no problem in the world that can't be solved by an hour's discussion in Fogartys.



Size 5 1/8" x 4 3/8"

IRISH ROUND TOWER

When Christian missionaries came to Ireland in the fifth century, they brought with them the skills of using lime mortar to cement stones together, and Irish masons found they could build higher and taller than ever before. So, for no discernible practical purpose, they did! – and curious free-standing round towers with conical caps began to rise above the countryside. Over the centuries, other buildings were constructed around them and the towers were adapted for a variety of functions – as lookout posts, belfries and even parts of churches and monasteries. But originally they were built simply for the greater glorification of God, symbols of the indisputable authority of the Church.

David's sculpture reflects this chequered history. Next to the tower stand the derelict walls of an old monastery, while some tombstones denote a more recent sacred connection. Meanwhile a resourceful shepherd or agricultural labourer has built himself a tiny cottage in the ruins, aware only of the fact that he has found a nice sheltered spot to call home.



Size 4 5/8" x 7 1/2"

only a span apart

Here are two communities living their lives in close proximity. They are both Irish, they speak the same language, they eat the same foods, they do the same work and enjoy the same relaxations. They live in a country blessed with stunning natural beauty. They regulate their daily activity to the same hours, days and weeks of the year. They are good people.

Between them runs a river which divides one community from the other. It's a small river – little more than a stream really. The river has been flowing there for as long as anyone cares to remember; it ebbs and flows, sometimes as barely a trickle and at other times like a fierce torrent. There is a bridge across the river. It has been there almost as long as the river. But it is rarely used.

Here are two communities living their lives in close proximity . . . only a span apart.



Size 5 3/8" x 4"

secret shebeen

A shebeen is an illegal Irish drinking house – a sort of rural Celtic "speakeasy". Here the opening hours are determined by the dryness of a man's throat rather than the law of the land, and the house rules are exclusively those of the proprietor.

Not all the liquor available at the shebeen can be purchased in a conventional bar or pub. There are of course the great Irish whiskeys – Bushmills, Jameson, Paddy – and the ubiquitous Guinness. But for those with a cast-iron constitution there is also 'poteen' (pronounced pocheen), distilled illicitly on the premises and possessing a kick like a mule. The ingredients and the method of distillation vary depending on what is available and who's controlling the still: poteen can sometimes resemble whiskey and at other times rum! Either way, it's strong stuff, with three times the alcoholic content of standard Irish whiskey.

If you look closely behind the haystack, you will see a tiny hidden door. To enter within could lead one badly astray.



Size 4 3/8" x 4 3/8"

As all David Winter Cottages are handpainted, colours may vary from the pieces pictured in Cottage Country.

NNW

NNE

N

NE

NW



THE WEATHERVANE MAKER

WNW

ENE

W

E

For fifteen years Graham Smith worked as a precision engineer, having first served an apprenticeship. But there was an artistic streak within him that the work did not fulfil, and five years ago he gave up his job to seek pastures new. He found what he was looking for in an ancient rural craft, and today he is one of very few people in Britain who make hand-cut weathervanes.

WSW

ESE



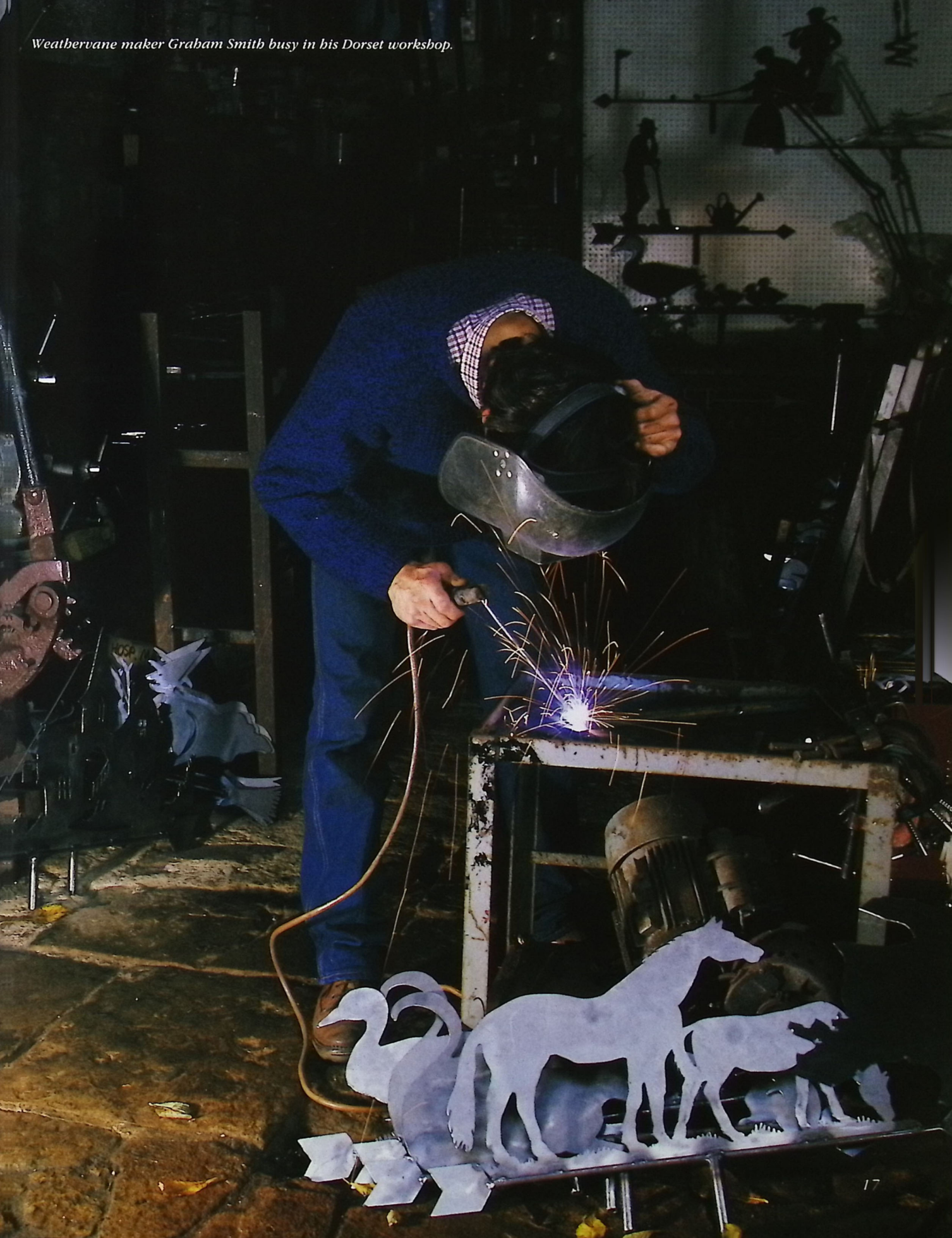
SW

SE

SSW

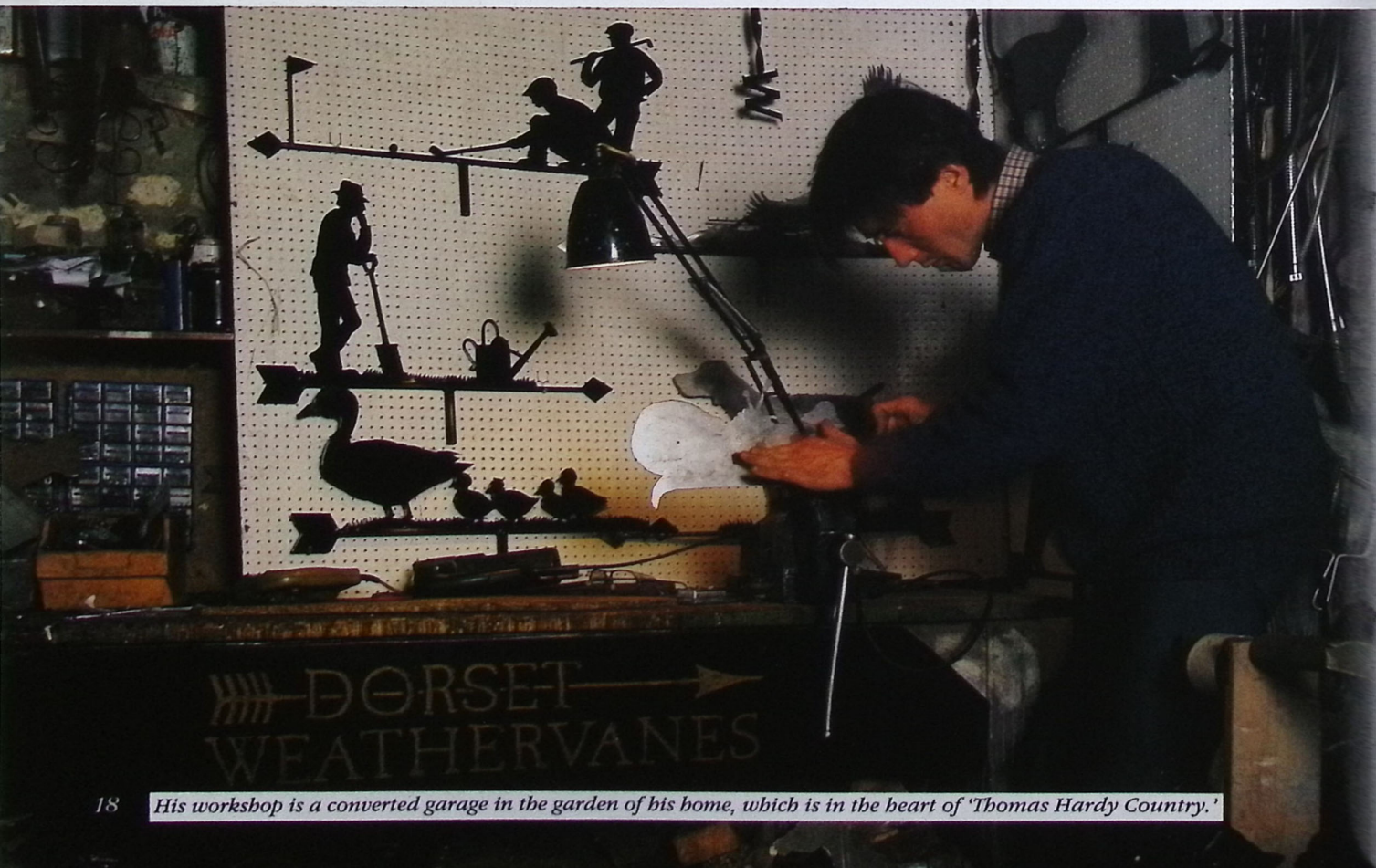
SSE

Weathervane maker Graham Smith busy in his Dorset workshop.





Working on a new design. The creative side of weathervane making is the part that Graham enjoys most.



His workshop is a converted garage in the garden of his home, which is in the heart of 'Thomas Hardy Country.'



It all started with a witch on a broomstick – the design Graham chose for a weathervane he made as a Christmas present for his wife Liz. It became quite a talking point, and friends began to ask if he would make vanes for them in his spare time. The more he thought about it the more he realised that the number of subjects suitable for turning into weathervanes was almost limitless, and the creativity of it all was immensely appealing.

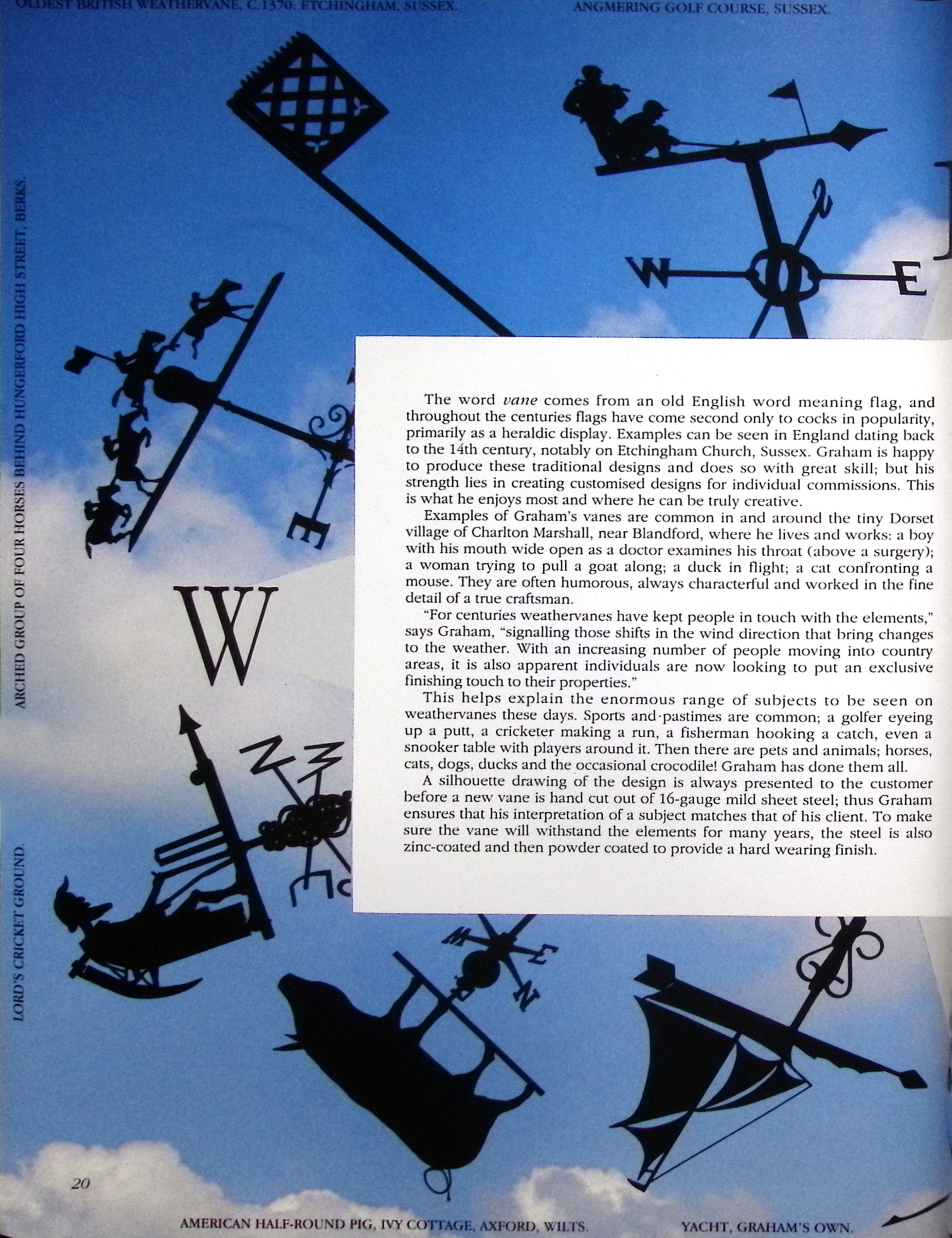
When Graham eventually took the plunge and left the security of his job, he and Liz virtually swapped roles for a time; whilst she went out to work as an architectural assistant, he stayed at home to look after their three children. Meanwhile, using a garage in the garden as a workshop and a room in the house as a design studio, he set about gradually building up a business.

Weathervanes have been around for thousands of years, and in Britain the archetypal design is the cockerel, which at one time (as the Pope decreed) could be found on top of every church steeple in the land. The cock is rich in Christian symbolism – caller to dawn prayer, figure of watchfulness and vigilance, reminder of Peter's denial of Christ – as well as being an ideal shape for swivelling automatically, head into the wind. There is a weathercock still in existence in the Devon village of Ottery

St. Mary which dates back to 1340,

and in the Bayeux Tapestry (probably 11th Century) a

man can be seen erecting a weathercock on the roof of Westminster Abbey.



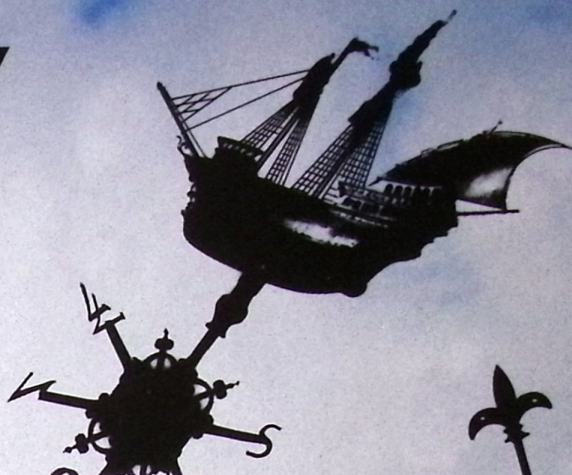
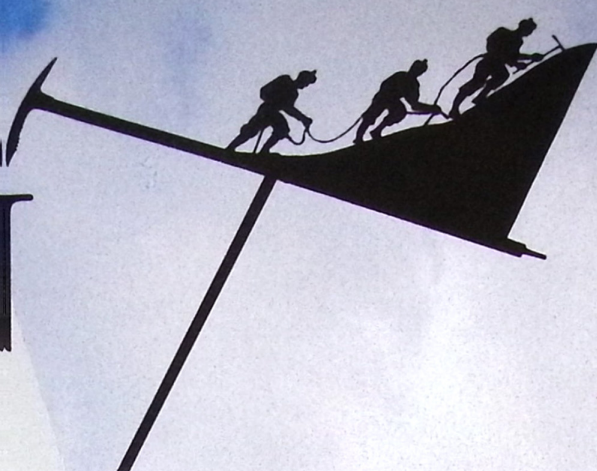
The word *vane* comes from an old English word meaning flag, and throughout the centuries flags have come second only to cocks in popularity, primarily as a heraldic display. Examples can be seen in England dating back to the 14th century, notably on Etchingam Church, Sussex. Graham is happy to produce these traditional designs and does so with great skill; but his strength lies in creating customised designs for individual commissions. This is what he enjoys most and where he can be truly creative.

Examples of Graham's vanes are common in and around the tiny Dorset village of Charlton Marshall, near Blandford, where he lives and works: a boy with his mouth wide open as a doctor examines his throat (above a surgery); a woman trying to pull a goat along; a duck in flight; a cat confronting a mouse. They are often humorous, always characterful and worked in the fine detail of a true craftsman.

"For centuries weathervanes have kept people in touch with the elements," says Graham, "signalling those shifts in the wind direction that bring changes to the weather. With an increasing number of people moving into country areas, it is also apparent individuals are now looking to put an exclusive finishing touch to their properties."

This helps explain the enormous range of subjects to be seen on weathervanes these days. Sports and pastimes are common; a golfer eyeing up a putt, a cricketer making a run, a fisherman hooking a catch, even a snooker table with players around it. Then there are pets and animals; horses, cats, dogs, ducks and the occasional crocodile! Graham has done them all.

A silhouette drawing of the design is always presented to the customer before a new vane is hand cut out of 16-gauge mild sheet steel; thus Graham ensures that his interpretation of a subject matches that of his client. To make sure the vane will withstand the elements for many years, the steel is also zinc-coated and then powder coated to provide a hard wearing finish.



People on weathervanes are a relatively modern innovation – traditionally they represent objects or animals. The human form does not lend itself naturally to this purpose, but nowadays thoughtful designs have overcome the problem. Vanes must still indicate which way the wind is blowing, and the direction in which the figure is facing tells you what you need to know. He or she is often standing on an arrow base as a further indication. So nowadays you might see a blacksmith on his own weathervane, or a teacher and pupil above a school (certainly in Graham's locality!).

As well as the individual pieces, Graham keeps a stock of standard designs which are popular because they are not factory-produced. "It seems to be the hand-crafting that people are after," he explains, "and the opportunity to acquire something a little bit different than can be bought in shops."

Graham Smith's customised designs now number in the hundreds and his clients are by no means restricted to Great Britain. Because the vanes come flat-packed and can easily be posted, he has customers all over the world who relish a small piece of British craftsmanship above their home.

Graham Smith
Dorset Weathervanes
284 Bournemouth Road
Charlton Marshall
Blandford
Dorset
DT11 9NG
Tel: (0258) 453374



E



DAVID WINTER COTTAGES

LIMITED TIME E D I T I O N

David Winter has just finished sculpting a remarkable piece that will delight, intrigue and amaze you. It is a 'cottage', but more than that we cannot say for the time being. As the piece is something out-of-the-ordinary, we have decided to make it a Limited Time Edition piece which will only be available for a very short period during the summer of 1992. There is a practical reason behind this, for the new piece will be fiendishly difficult to make and could not possibly become part of the regular Collection. David has once again fully stretched the skills of the mouldmakers, casters and fettlers, as you will see . . .

A photograph of the piece and the curious story behind it will appear in the Summer issue of Cottage Country (No.22), which will be with collectors in mid-June.

(To ensure that all Guild members receive the magazine at the same time, we shall take the unprecedented step of mailing it First Class worldwide — but only for this one issue.)

Limited Time Edition Number One will cost:

UK£149.95

US\$275.00

CN\$399.00

AUS\$499.50

If you decide you would like to purchase this piece, you can place an order with your stockist at any time between 15th June and 15th July, when the offer will close. All the pieces sold will be shipped from John Hine Studios in England by 31st August 1992.

AVAILABLE ONLY FROM AUTHORISED DAVID WINTER GUILD STOCKISTS.

So keep your eyes open in June for your summer Cottage Country . . . when all will be revealed.

PLEASE NOTE: ORDERS CANNOT BE ACCEPTED BY JOHN HINE STUDIOS **BEFORE 15TH JUNE OR AFTER 15TH JULY**

We have opted for a Limited Time Edition, rather than a conventional Limited Edition of a preset number of pieces, because I haven't the foggiest idea how many pieces to make! This way, so long as you, the collectors, don't go overboard, I am confident that we can do whatever you would like us to by 31st August. Each piece will be numbered, as will the Certificate of Authenticity which accompanies it, and we shall announce the total edition number when the offer has closed.



JOHN HINE



New from David Winter for 1992!

DAVID WINTER CAMEOS

Twelve miniature scenes from village life.

1. Lych Gate
2. The Privy
3. The Potting Shed
4. One Man Jail

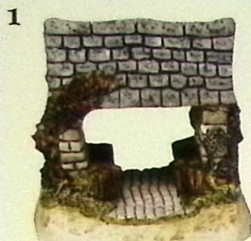
5. Barley Malt Kiln
6. Poultry Ark
7. Welsh Pig Pen
8. Market Day

9. Brooklet Bridge
10. Greenwood Wagon
11. Saddle Steps
12. Penny Wishing Well

Cameos can be purchased individually or as a complete set.

To display the pieces at their best, David has also sculpted an optional diorama which has a customised position for each piece. The diorama is available for purchase in either light or bright colouring.

ALL THE PIECES ARE LESS THAN 2" X 2" IN SIZE.





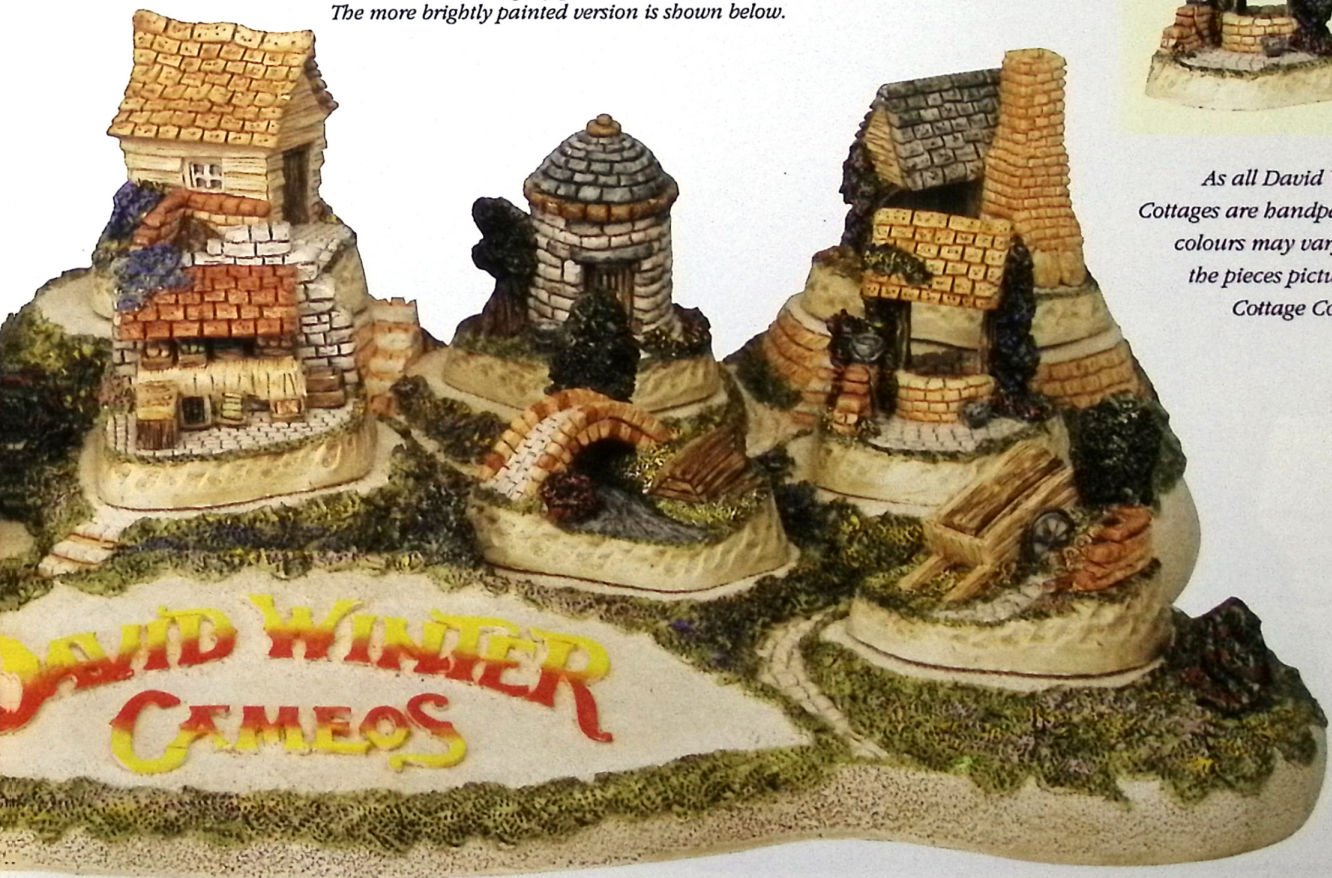
Not since the Tiny Series a decade ago has David Winter sculpted anything on such an intimate scale. With Cameos he has chosen neglected corners of the village and highlighted details that might otherwise be overlooked – the Lych Gate that everyone passes through on the way to church and rarely stops to admire, the neat simplicity of the vegetable stall on Market Day, and the Penny Wishing Well. The Welsh Pig Pen must be something of a mansion in animal circles, whilst Brooklet Bridge displays all the tranquility of a country nook on a balmy summer's day. In his search for detail David has left no stone unturned and no door unlocked – even The Privy has a part to play in Cameos!



*Above: The lightly-painted diorama.
The more brightly painted version is shown below.*

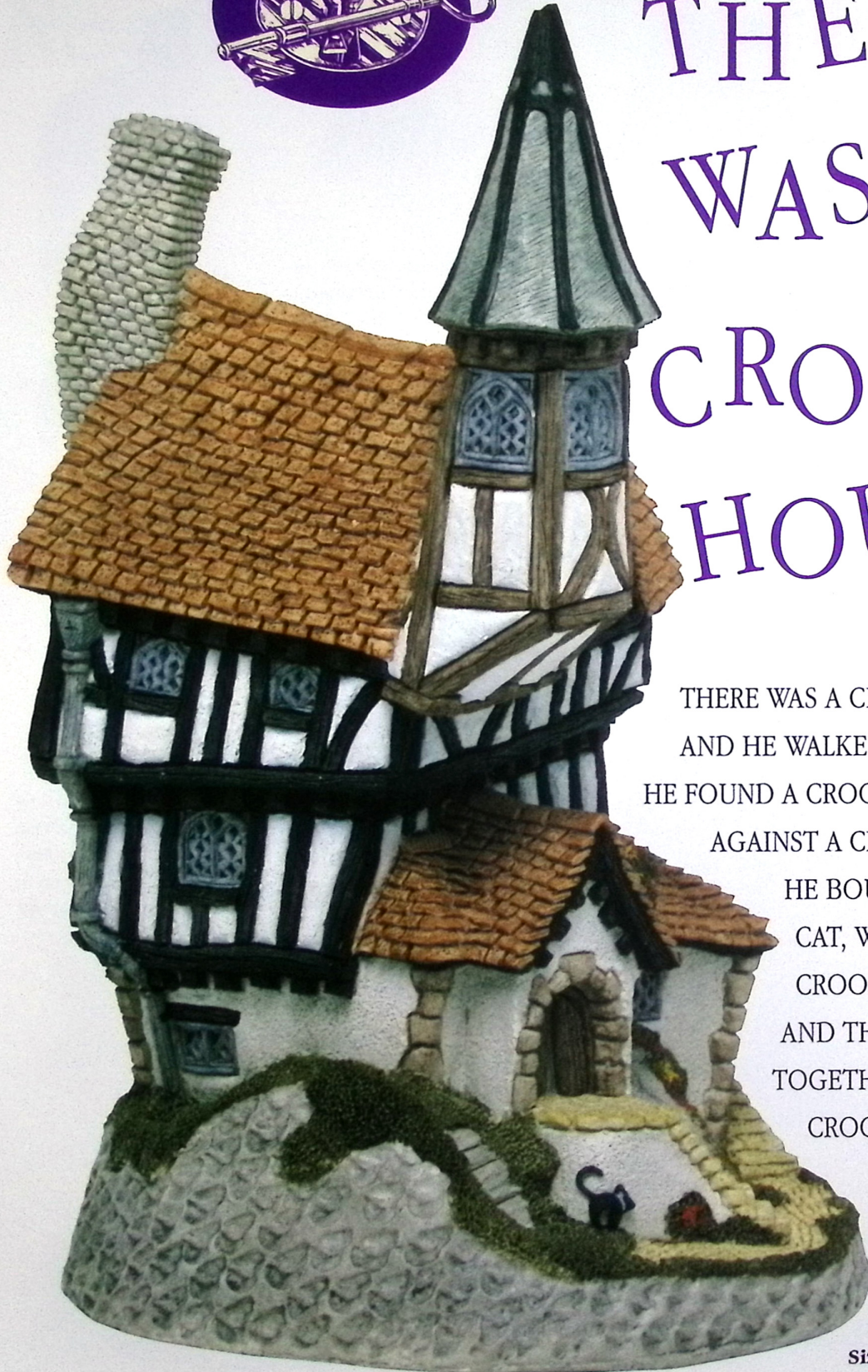


As all David Winter Cottages are handpainted, colours may vary from the pieces pictured in Cottage Country.





THERE WAS A CROOKED HOUSE



THERE WAS A CROOKED MAN
AND HE WALKED A CROOKED MILE,
HE FOUND A CROOKED SIXPENCE
AGAINST A CROOKED STILE;
HE BOUGHT A CROOKED
CAT, WHICH CAUGHT A
CROOKED MOUSE,
AND THEY ALL LIVED
TOGETHER IN A LITTLE
CROOKED HOUSE.

Size: 7¹/₄" x 4¹/₂"

The 'Crooked Man' nursery rhyme is familiar to children throughout Britain, and has been for centuries. The first known published version dates from 1842, although it would have been passed down verbally for many generations before then. In fact its origins can be dated specifically, for this is no nonsense poem but a lampoon of the almost farcical goings-on that occurred during the so-called Bishops Wars' of 1639 and 1640.



THE CROOKED SIXPENCE

In 1625, James the First of England (who was also James the Sixth of Scotland) died and his son became king of Great Britain as Charles the First. His father hadn't been everyone's ideal – his manners were atrocious, he slobbered and often drank heavily – but at least he was approachable and human. Charles was the opposite; noble, reserved and convinced of his divine right to rule. He also made some dreadful decisions. One of them was to abolish Parliament in 1629 because they wouldn't do as he wished. In the rhyme, Charles I is the *crooked sixpence*.

Another of Charles' bad decisions

involved religious differences – a delicate matter at the best of times. The Church of England and the Scottish Presbyterian Church had their own ways of worshipping, and in 1637 Charles tactlessly decided to impose the English Common Book of Prayer onto the Presbyterian 'Kirk', without consultation or discussion. The Scots went berserk! There was a riot in St.Giles Cathedral, Edinburgh, in which a stool was thrown at the priest, and a National Covenant refusing to accept the King's order was drawn up and signed by every Scottish Protestant, rich and poor alike. The

Covenant threatened armed resistance and a fight to the death over the right to make their own decisions concerning religion.

Above: THE CROOKED SIXPENCE. CHARLES I in a triple portrait by Van Dyck painted in 1637, the year the King tried to impose the English Common Book of Prayer onto the Presbyterian 'Kirk'. The picture was sent to Bernini in Rome to help him sculpt a bust of the King. When he saw it, Bernini said: "Never have I seen a countenance more unfortunate."
(Picture: THE ROYAL COLLECTION, ST. JAMES'S PALACE. © HER MAJESTY THE QUEEN.)

continued...

THE CROOKED MOUSE

In response, Charles put together his *crooked mouse*, a ramshackle, unwilling army, and marched north. He had little money to pay his soldiers (which is why he was the *crooked sixpence*) and they really didn't want to fight in the first place. They reached the Scottish border (*the crooked stile*) in the spring of 1639, there to meet a *crooked man* with his *crooked cat*.

Left: Artist Desmond Thomas' impression of "Inside the Crooked House".

Opposite right: THE CROOKED MAN. Sir Alexander Leslie, first Earl of Leven. He marched his army to the English/Scottish border to repel the crooked sixpence and the crooked mouse!

(Picture: SCOTTISH NATIONAL PORTRAIT GALLERY.)



THE CROOKED MAN

At the head of the Scottish army was Sir Alexander Leslie, first Earl of Leven, a soldier with long experience of wars on the Continent. Behind him were thirty thousand determined men; they marched and rode their *crooked mile* from Edinburgh (actually a distance of about 50 miles) to the English/Scottish border ready to repel the enemy. In truth, the Scots didn't want to fight either, but would do so if necessary to defend their rights. Encamped on the English side of the border at Berwick, Charles offered £500 for Leslie's head.

And that was that. Threats turned out to be the most violent part of the campaign. Neither side wanted to fight, so no one made the first move; there were a few aimless skirmishes to help pass the time, but that was about all. Eventually Leslie and King Charles decided to talk instead of fight, a peace treaty was signed and everybody went home. But not for long...



ROUND 2

Undoubtedly if there had been a battle, the Scots under Leslie would have won. Lack of money had been only part of the reason for the weakness of the English army – the gentry had not responded automatically to their King's call to arms. In fact the whole country was gradually falling apart. People were refusing to pay taxes, men weren't taking up their positions as justices of the peace, and there were serious disorders in several regions. Charles was losing control of his kingdom.

Aware that the Scottish army still posed a threat, Charles had no choice but to reinstate Parliament (after ten years of having none) to try and raise money for his own army. When it sat, Parliament insisted on listing all its many grievances against the King – so Charles disbanded it again.

Sir Alexander Leslie took advantage of this chaotic situation and in the summer of 1640 the *crooked cat* pounced again, this time with positive results. The Scots advanced across the border and dealt with a small section of the English army whilst the rest of it beat a hasty retreat to York. Leslie occupied the counties of Durham and Northumberland and took Newcastle, where he remained for a whole year whilst negotiations were undertaken. With English soil under enemy occupation, Charles had no choice but to reinstate Parliament once more, and when a treaty with Scotland was signed in August 1641, all the differences between the two countries were resolved. Sir Alexander Leslie returned to Scotland with his army and *they all lived together in a little crooked house*.

A SIXPENNY FATE

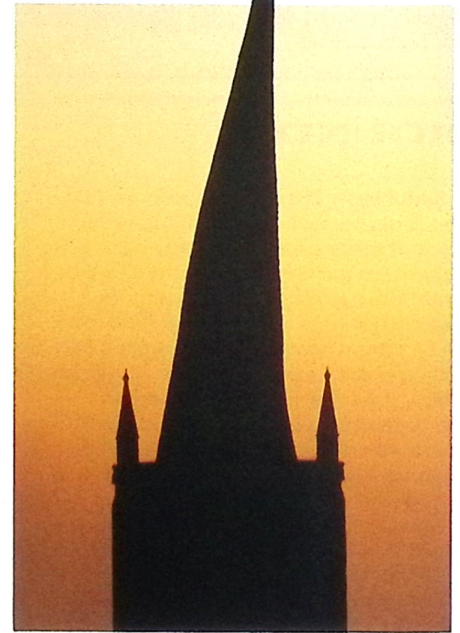
The Bishops' Wars ended with hardly a drop of blood spilled, but for Charles' the problems were only just beginning. A year later, his grip on matters gave way and civil war broke out between those loyal to the King and supporters of Parliament. The Great Rebellion, as it known, lasted for six years and ended in defeat for Charles; his army was thoroughly defeated by Oliver Cromwell at the Battle of Naseby. The King was tried by a High Court of Justice and "*found guilty of having levied war against his kingdom and the Parliament*", and on a cold January morning in 1649, wearing two shirts to prevent shivering that might be construed as fear by the vast crowd, Charles was beheaded.

THE POEM EXPLAINED

THERE WAS A CROOKED MAN (Sir Alexander Leslie)
WHO WALKED A CROOKED MILE (The distance between Edinburgh and the border),
HE FOUND A CROOKED SIXPENCE (King Charles the First)
AGAINST A CROOKED STILE (The English/Scottish border);
HE BOUGHT A CROOKED CAT (The Scottish army)
WHICH CAUGHT A CROOKED MOUSE (The English army),
AND THEY ALL LIVED TOGETHER IN A LITTLE CROOKED HOUSE (Great Britain).

continued...

SOME REAL CROOKED HOUSES



A CROOKED SPIRE

Dotted around Britain are some fascinating real crooked buildings. Take the spire of St. Mary's Church, for example, in Chesterfield, Derbyshire. It's been there almost six hundred years, but when first completed the steeple stood straight and erect. Now it looks like a corkscrew. Over the centuries, the timber has gradually warped and twisted, partly due to the wind and sun but also because the builders omitted important cross-bracing inside the spire. Fifty tons of lead bearing down on it hasn't helped! Measurements taken in 1922 showed that the spire leaned $7\frac{1}{2}$ feet to the south, 8 feet to the southwest and 3 feet to the west. It's still structurally sound, however, and will probably be there for another six hundred years.



A CROOKED SHOP

Then there's the King's School Shop, in Canterbury, Kent. The story goes that there were once two houses next to each other. When one was demolished, this house leaned over in sympathy and has remained like it ever since. The house was originally called St. John Boy's House and is dated 1617. It was later renamed The Dutch House and occupied by a weaver. More recently tourists have become familiar with it as Ye Olde Curiosity Shoppe and Ye Olde Tea Shoppe before King's School returned its name to the twentieth century. If you look at the doorway in comparison with the rest of the lean, it would appear that this house has been crooked from the very first!



A CROOKED PUB

Finally there is The Bell, a delightfully crooked pub close to the River Thames and Hampton Court in Surrey, which is actually known locally as The Crooked House. Its timbers have slowly shifted over the years and now the windows and doorways tilt at extraordinary angles (even before you've had a drink or two inside!). And there were times when you could meet a crooked man or two at the bar; ruthless highwayman Jerry Abershaw took refuge there when being pursued by the authorities, and the favourite rogue of all the ladies, dashing Claude Duval, used to stop there for refreshment, when he wasn't relieving the wealthy of their jewellery.

DAVID WINTER

PLATE COLLECTION



LITTLE MILL

In 1991 one of the finest and most reputable collectable plate manufacturers in the world, Villetta China of Houston, Texas, were given permission by John Hine Studios to produce two plates depicting David Winter Cottages. British artist Michael Fisher was commissioned to provide the artwork for the plates and he illustrated the chosen pieces – A Christmas Carol and Cotswold Village – in imaginary but realistic settings.

A CHRISTMAS CAROL



COTSWOLD VILLAGE



The plates were produced in a limited edition of 10,000 each and we understand that the edition is now closed. However, we have recently released two further plates in a 1992 series of four – Chichester Cross and Little Mill – and there are plans to produce a further two later in the year, with each cottage illustrated in a different season of the year. Every plate will be hand numbered and the edition for the 1992 series will also be 10,000.

SIZE OF ALL PLATES: 8 3/8" DIAMETER



CHICHESTER CROSS

Enquiries about the David Winter Plate Collection can be made with your regular David Winter stockist.

The Great Mouse Hunt



... is nearly over!

That elusive little rodent is almost in sight! Here are the final two clues in The Great Mouse Hunt; once you have cracked the code running around the borders and studied the illustrations, you will have all the information required to stake a claim for the magnificent 18 carat solid gold mouse, valued at £10,000, sculpted by Alice Winter. Previous illustrations containing clues have appeared in the Summer, Autumn and Winter 1991 issues of Cottage Country — a total of seven illustrations in all.

The contest is only open to 1992 Guild members who were also members of the 1991 Guild. Back-dating of membership from 1st January 1992 is not possible. Please read the Rules and Conditions below for further information.

Alice Winter has sculpted three gold mice — one for the UK Guild (which includes Australian and European Guild members), one for the Canadian Guild, and one for the U.S. Guild. Each mouse will come in its own beautiful presentation

box along with a certificate signed by all the artists who participated in this unique project.

In addition, the U.S. and Canadian Guild winners will be flown to the Studios and Workshops in England for a presentation lunch with John Hine, David Winter and all the participating artists.

The U.K. winner and spouse will also attend the presentation and will be given free flights to either Disneyland in California or Disneyworld in Florida (unless the winner lives in Australia in which case they will be flown to England).

All winners will be featured in a forthcoming edition of Cottage Country.

We hope you have enjoyed The Great Mouse Hunt. It's been fun compiling the clues, and with such a valuable prize at the end of the trail you will excuse us for having made it . . . a little tricky! GOOD LUCK!

Rules and Conditions

1. Participants must be CURRENT Guild Members in order to take part in The Great Mouse Hunt.
2. Participants must be CURRENT Guild Members at the conclusion of The Hunt.
3. Apart from the standard annual Guild Membership renewal fees, no further purchases are necessary.
4. The Great Mouse Hunt competition is solely for Members who join or have re-joined the Guild during 1991.
5. Final opportunity to join the 1991 Guild and to qualify to play The Great Mouse Hunt: applications must be postmarked by 31st December 1991.
6. Employees and representatives of John Hine Limited

(worldwide) and their families are excluded from The Great Mouse Hunt.

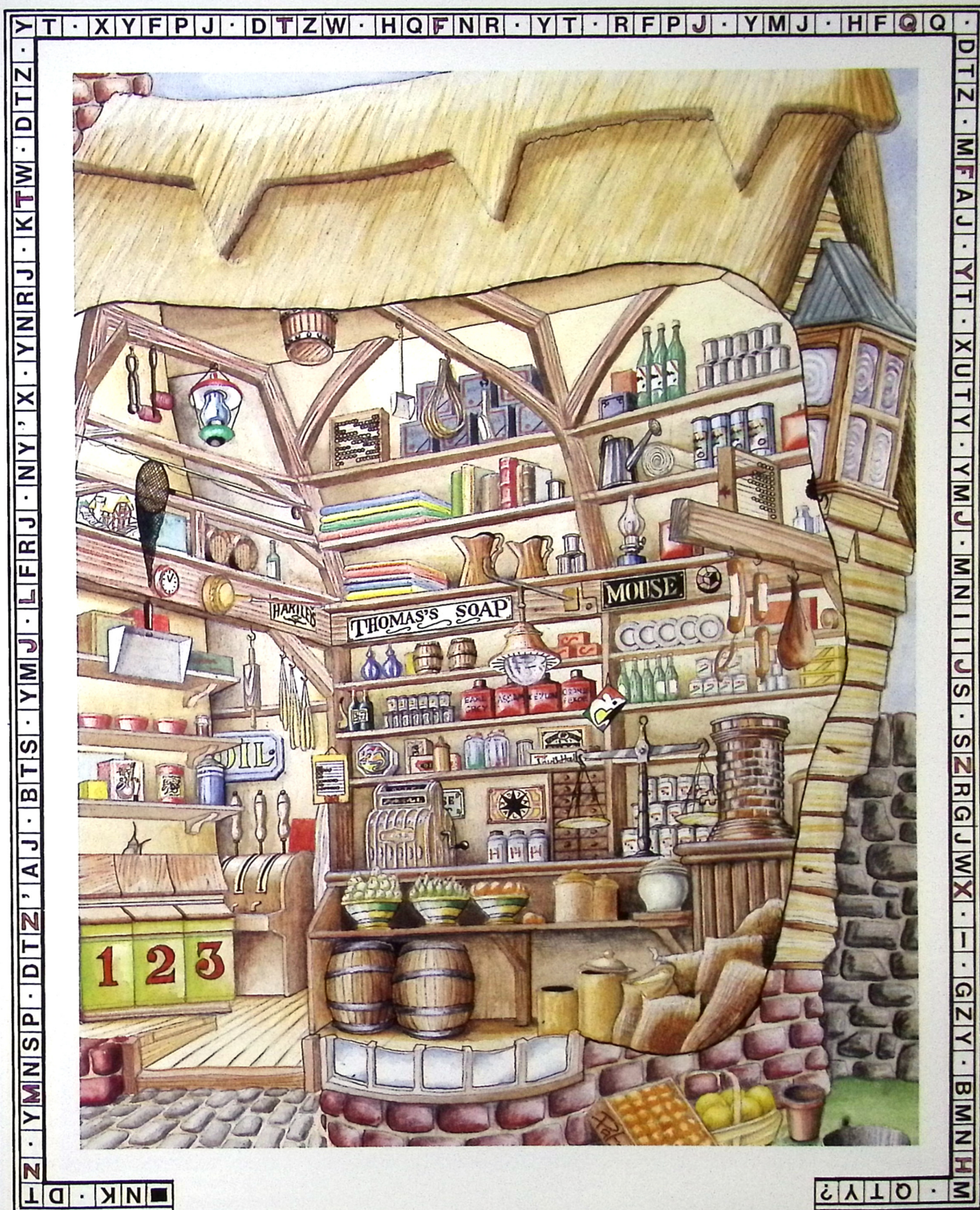
7. There are THREE prizes to be won — one for the USA Guild, one for the Canadian Guild, and one for the UK Guild.

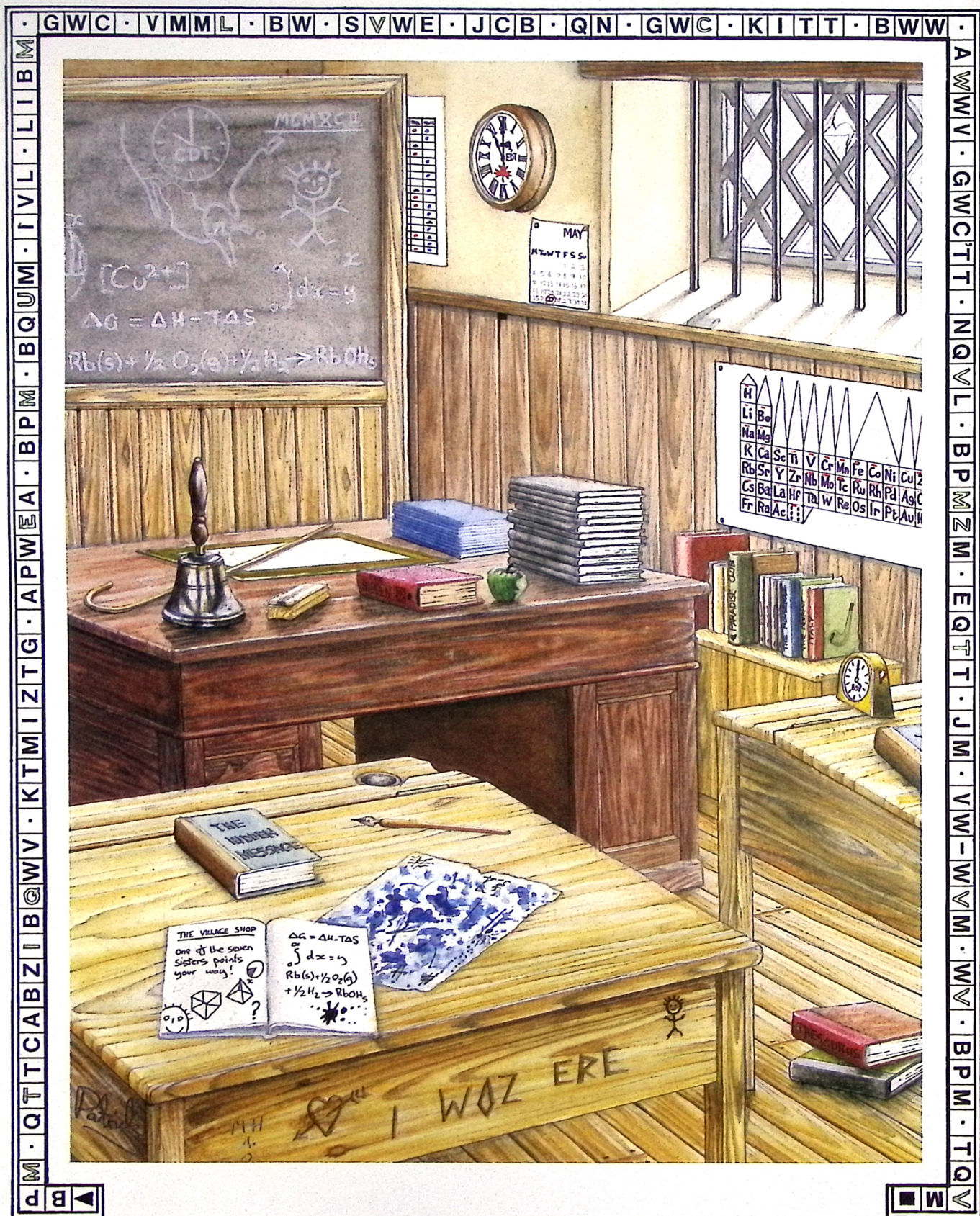
NOTE: The Australian and European Guilds will be grouped with the UK Guild.

8. Guild Members from the UK, Australia and Europe can only play for the UK prize. Guild members from Canada can only play for the Canadian prize. Guild members from the USA can only play for the American prize.
9. The clues given in the illustrations reveal a telephone number

for each Guild area, a date and a time on which to ring. NO communication will be entered into BEFORE this date.

10. There will only be ONE phone line per Guild area, so it is a matter of "First Come, First Served." The caller MUST announce their Guild Number and it MUST be CURRENT — failure to present a current Guild Number will result in disqualification. The first caller connected, with ALL the correct information and answers will be pronounced the winner. If the caller does not have all the correct information, the telephone will be replaced immediately awaiting the next caller.
11. The judge's decision will be final.
12. No correspondence will be entered into.







Patrick Gates . . .

The illustrations for The Great Mouse Hunt are the work of Patrick Gates, a talented and versatile young artist who lives and works in Surrey.

Patrick spent several years working for John Hine Studios at Bordon, where he learnt the skills of mouldmaking and helped to design the mouldmaking system that is currently being used to make David Winter Cottages and other collectables. He then moved to Eggars Hill and began creating original wax sculptures. The first of these was a miniature reproduction of Sydney Opera House, which is still on sale in Sydney, Australia. He has worked on various other projects since, including a range of German Rhineland castles which have yet to be released.

The Great Mouse Hunt has involved creating seven illustrations based upon photographs or drawings previously published in Cottage Country. Each has been enhanced and adapted to include the relevant clues for the hunt, plus a few blind alleys and red herrings along the way! His brief throughout the entire project has been to ensure that all clues necessary for the hunt are clearly visible, and he has made painstaking efforts to carry this out.

Still only twenty-five, Patrick is now working freelance, and with so many artistic strings to his bow he has a certain future ahead of him.

Happy Hunting!

Toby Jugs with FAMILIAR FACES

The Toby Jug of David Winter released last year by British company Kevin Francis Ceramics has now led them to a second venture – The Pershore Miller. Sculpted by Ray Noble, this characterful piece depicts John Hine as the miller sitting on a sack of flour and holding a model of Pershore Mill; to his side are John's Golden Retrievers Fred and Not (who play themselves in *The Tale of Pershore Mill*), whilst a suitably mischievous Jasper peers out of a sack on the handle.

The David Winter jug was the work of sculptor Doug Tootle, who in the past has worked for Wedgwood and Royal Doulton, and features David sitting on Blossom Cottage and holding *The Dower House*. The handle is a pipe, and resting sleepily on its mouthpiece is a mouse with an open book (which reads "Mouse . . . what mouse?"). This jug is one of a series called *Artists and Potters*, all sculpted by Doug Tootle, reflecting significant characters in British giftware design. David is in esteemed company; others in the range include Josiah Wedgwood, Clarice Cliff, Sir Henry Doulton and William Moorcroft.

ABOVE RIGHT – Left: *The pipe handle goes onto a David Winter jug.* Centre: *'David Winters' being fired in the kiln.* Right: *Doug Tootle shows his original jug sculpture to David Winter.*





Although Kevin Francis Ceramics is based in London, their Toby Jugs are handmade in Stoke-On-Trent in the heart of the Staffordshire Potteries by skilled, locally-trained craftsmen. The original clay model is broken down into sections and a mould made of each part; the number of moulds depends on the complexity of the model. The pieces are then cast separately and fired in a kiln at 700° before being assembled, painted and glazed. Another firing then takes place at a temperature of $1400 - 1700^{\circ}$ for 10 hours. Another glazing is added before the final firing; this produces the high-gloss finish which is a characteristic of Kevin Francis' ware.

Kevin Francis Ceramics have been making Toby Jugs for only four years, but the quality of their workmanship has already attracted the interest of collectors worldwide. In 1991 they appeared as guest exhibitors on the John Hine Studios stand at shows in the U.S.A. – not just as makers of the David Winter jug but as representatives of small British producers of quality collectables. John Hine hopes that other established giftware firms might follow suit in giving a helping hand to resourceful young firms.

Toby Jugs with FAMILIAR FACES



The Pershore Miller Toby Jug is available in a limited edition of 1,500, and a signed copy of John Hine's *The Tale of Pershore Mill* accompanies every piece. To place an order for The Pershore Miller, or for more information, please contact.

U.K./AUSTRALIA

KEVIN FRANCIS CERAMICS LTD.
LANDCROFT HOUSE, 85 LANDCROFT ROAD
LONDON SE22 9JS
TEL: 081-693 9184. FAX: 081-299 1513

NORTH AMERICA

KEVIN FRANCIS CERAMICS LTD.
32246 OAKVIEW, WARREN
MICHIGAN 48092
TEL: (313) 795 8360. FAX: (313) 795 3884

Although allocation of the 950 limited edition for the David Winter jug has been fulfilled, the shop at Eggars Hill does have a number still available which may be purchased by visitors or by mail order. Please contact:

KEITH MACKENZIE, JOHN HINE STUDIOS
2 HILLSIDE ROAD, EGGARS HILL, ALDERSHOT
HAMPSHIRE
GU11 3NB
TEL: (0252) 334672
FAX: (0252) 313263

N.B. *The Pershore Miller and David Winter Toby Jugs are entirely the product of Kevin Francis Ceramics and are not made by John Hine Studios.*



RENO COLLECTORS GATHERING CANCELLED

“With great sadness I have to announce that the Collectors Gathering scheduled to be held in Reno, Nevada, this October has been cancelled. The cost for the collector was going to be ridiculously high and for John Hine Studios the overheads would have been beyond credibility. When we first announced the Gathering I was advised that it was going to be very affordable for all concerned. However, most unfortunately, I was misinformed.

This is one of the saddest things I have ever had to do. There is nothing in the world I would like more than to get together with collectors and share our mutual interests in great artists and their work. The idea of the Gathering was very dear to my heart and I was looking forward to it with enormous excitement.

Perhaps with a different approach and careful planning we could arrange something for next year. Please do write to me with your suggestions as to what you would like, where and when you would like it and (if you are able) how to do it in a viably economical way. We may just find a way to make a Gathering collector friendly.

*One good piece of news has come out of this disappointment.
You won't have to sit through Yackety Yack Two – for another year at least!”*

MANY THANKS

JOHN HINE

Audrey's



NEW RELEASE!
Audrey's Tea Room
Size 35/8" x 51/2"

"Coffee shops were plentiful in the cities of England from the time of Samuel Pepys in the seventeenth century. They were boisterous, rowdy places where merchants and traders haggled and argued over all sorts of deal-making. Certainly no place for a lady!

"It was not until the First World War that it was possible for a woman on her own to sit in an establishment and partake of light refreshments. High wartime casualties meant that brides-to-be and wives were left without husbands and a family home, and one way of supporting themselves was to open a Tea Room. This gave them the chance of earning a respectable living from genteel customers. Shopping would always be followed by a soothing hot beverage in the Tea Room, perhaps with a slice of sponge cake, an almond biscuit or a currant scone with strawberry jam. The Tea Room made an ideal place for women to meet up with each other and have a good gossip!

"Tea Rooms flourished through the Thirties, Forties and Fifties; but by the Sixties women felt more comfortable going into pubs, and today the Tea Room has almost completely disappeared from our cities and towns.

(continued overleaf)

Tea Room



— BY JOHN HINE —



"I chose the name 'Audrey' as a tribute to Audrey White, the very first painter of David Winter Cottages, who retired in 1991 after twelve years working for John Hine Studios; during that time she originated the colours of many pieces in the current Collection. Audrey would be at home in the refined atmosphere of a Tea Room, and dedicating this piece to her seemed a most appropriate choice.

"In the early days of David Winter Cottages Audrey was our only painter and she worked at home, sitting at her dining room table surrounded by pots and powders, Mill Houses and Three Ducks Inns. To keep up with increasing demand we had to work all hours, and there soon developed a routine whereby I would leave unpainted pieces in the cat kennel outside Audrey's back door at an unearthly hour of the morning. Audrey would paint them during the day and put them back in the kennel last thing at night. At an equally horrendous hour the next morning I would collect them and replace them with new unpainted Cottages. We carried on like that for months!





"Later, when we recruited more painters, Audrey trained them, thus helping to establish the network of homepainters which has been so effective in creating David Winter Cottages. When I moved the Studios to Eggars Hill, Audrey came too, and she worked in the converted barn, originating the colours for new pieces and answering questions for our many visitors. It became her "second home" until she retired last summer.

"Now she has more time to spend with her family; daughter Nikki and grandson Alexander are regular visitors to her home. She can also concentrate on developing artistic talents which have been somewhat sidetracked for the past twelve years. Painting flowers is something Audrey particularly enjoys, and as time goes by some wonderful pictures are beginning to appear on the walls of her home. A friend saw them recently and was impressed enough to suggest that she might sell them. But Audrey said no — this is for pleasure only!

"Some years ago, Audrey, David and I were giving a demonstration in a store in Newbury, Berkshire. A blind lady came up to us and thanked us so much for producing David Winter Cottages. 'All my life,' she said, 'I've never known what the eaves of a cottage roof look like, or how a stone path must appear — it's impossible to explain to a blind person. But thanks to David Winter Cottages I can feel them in miniature and I now know exactly what cottage eaves and a stone path look like.' Audrey shed tears when she heard this and told me it was one of the highpoints of her life. She's a very special person, and I wish her a long and happy retirement."





THE BEEKEEPER'S

Guild Piece Number 11

SCULPTED BY DAVID WINTER EXCLUSIVELY FOR MEMBERS
OF THE 1992 COLLECTORS GUILD

Beekeeping may seem an eccentric pastime to many people, especially if they are horrified at the thought of having swarms of insects buzzing around them. Yet there are few of us who don't enjoy the benefits of this ancient skill, for not only does the beekeeper provide us with delicious honey to eat, but the bees also pollinate crops and ensure a bountiful harvest in the fields every year.

Although he (or she) has a small number close to home, most of the beekeeper's hives are scattered around the village so the bees can pollinate as widely as possible and make the most honey. For this service to the farmer, the beekeeper may even receive a "honey rent", perhaps in the form of some free milk or vegetables.

All the honey is extracted from the hives inside the Beekeeper's, and when you walk through the door a rich, sweet aroma hits you all year round. Of course the extraction has to be done without interference from the bees, and so on hot summer days when swarms are out and about, this house will have a distinctly unusual appearance. All the windows will be firmly shut!

In the box with every model of The Beekeeper's, you will find a small jar of English honey, with the compliments of John Hine Studios. The honey has been supplied by the Cotswold Honey Company, a small company which specialises in the finest quality honies. They also import honies from across the globe, notably from Third World countries where honey provides much needed income from a small capital outlay. Honey crops are infinitely renewable from native plant species, even in drought conditions.

The beekeeper often sells the wax from his honeycombs to the candlemaker to make sweet-smelling beeswax candles. So with every model of The Candlemaker's, we shall be including a small beeswax candle, handmade by craftsmen in Wales.

The Beekeeper's will be available from 1st March 1992 and will be discontinued on 31st December 1992. Upon presentation of a 1992 Guild Membership Card and Letter of Redemption at a David Winter Collectors Guild stockist, an order will be placed with the Guild office on your behalf.



Right: A free jar of English honey will be supplied with every model of David Winter's The Beekeeper's.

Above: The Candlemaker's will have a free beeswax candle.



Size 5 3/4" x 3"

Collectors News

RETIREMENT NEWS ■ COLLECTORS GALLERY ■ GUILD NEWS



A Momentous Piece Signing in Germany

David Winter spent a hectic week in Germany last November, making seven public appearances at Wedgwood concession stores in the space of ten days. Based in Frankfurt, he and John Hine travelled to Bamberg, Vogelveh, Rhein Main, Bitburg, Ramstein, Heidelberg and Hainerberg.

But the public signing was only part of it. For three weeks prior to his arrival, the stores had run a special offer whereby any David Winter Cottage purchased could be left with them for signature. So back at his hotel every night, David signed away into the small hours. The intention behind this idea was to avoid the long queues and 'cut-off points' that had inconvenienced some collectors during his previous visit. John Hine was signing too, and between them they wore out quite a few pens!

And it worked! Every Cottage was signed (not to mention books, table mats, coasters, magazines, brochures etc.), queues did not stretch out into the street – which was just as well as the weather was bitterly cold – and no one went away disappointed.

The enthusiasm of collectors for David Winter Cottages in Germany is as strong as ever, and David and John would like to thank everyone for making them so welcome.

The official verdict of the trip to Germany – “Phenomenally successful.”

(Thanks for stalwart back-up from the John Hine Studios team of Brenda Denton, Peter McArthur, Jonno Suart and Sarah Cooper, and from Wedgwood, Keith Marsh, Scott Knoer, Judy Branham and Jane Owen.

Repair Services Up and Running

John Hine Studios are delighted to announce a new service for Guild members – the opportunity to have chipped and broken David Winter Cottages restored to their original condition. The service operates differently in the U.K. and Europe than in North America, so please read the relevant section carefully.

U.K. and Europe – THE COTTAGE HOSPITAL

To receive a quote for the repair of a David Winter Cottage, please post the Cottage to the address below and we shall contact you with an estimate for your consideration. There is no obligation at this stage for any “treatment” to be undertaken, and if the estimate proves unacceptable, the Cottage will be returned free of charge. (All estimates include return postage and VAT.)

Callers at Eggars Hill can receive “on-the-spot” estimates between 9am and 5pm, Monday to Friday, and in some cases small repairs may be completed while you wait (or have a tour!).

For more information please contact:

Sue Nicolaou, The Cottage Hospital, 2 Hillside Road,
Eggars Hill, Aldershot, Hants. GU11 3NB. Tel: (0252) 29090

N.B. John Hine Studios recommend personal delivery whenever possible – especially for rare and valuable retired pieces – or the Royal Mail's Registered Post service which insures goods in transit.

North America – RESTORATION DEPARTMENT

To have a Cottage restored, a collector must first write for a Restoration Packet, which contains an introductory letter, information on the cost, a simple contract and special labelling for the outer packaging when sending in a Cottage. The collector is telephoned personally upon receipt of their Cottage with an estimate and comments on the piece. The base charge for restoration is US\$25, which includes up to one hour of labour, plus return shipping and handling charges.

IMPORTANT. Please do not send in a Cottage before receiving a Restoration Packet.

For a Restoration Packet, please write to:

Jeff Wittman, Restoration Department,
John Hine Studios,
4456 Campbell Road, P.O. Box 801207,
Houston, TX 77280-1207



Poetic Justice

A promotion for Hadleigh's stores in Wantage, Oxfordshire, ended in an unexpected trip for Chris Brown and his wife Hazel. Chris won the raffle at the promotion but wasn't there to receive his prize, a CASTLE IN THE AIR. So as a bonus, he was invited to visit the home of David Winter Cottages at Eggars Hill and to receive his prize personally from David Winter.

The raffle had been open to all Hadleigh's customers, and included prizes from other giftware companies; so it was a stroke of sheer good fortune that Chris happened to win the David Winter contribution. UK Guild Chairman Brenda Denton was delighted, as she has met Chris on several occasions and knows him to be a keen and dedicated collector. "There could not have been a more deserving winner," she said.

Chris is also known to other Guild members for his poetry, some of which has been published in Cottage Country. And shortly after his visit to Eggars Hill, we received his latest opus, inspired by the trip.



Lunch at Eggars Hill for (left to right) John Hine, Bill Greenwell, Stephanie Heard, David Winter, Brenda Denton, Chris and Hazel Brown.

(Right) Chris Brown receives his CASTLE IN THE AIR from David Winter.



"CASTLE IN THE AIR"

I paid a visit to Eggars Hill,
stepped thru the gate
and time stood still,
Into the Studio big and grand
took the hobby horse from its stand,
no national winner
but the thought is grand,
plumes on the busby
of a dashing Hussar,
and an ANZAC hat from land afar,
the bowler of a comic man,
Charlie, Oliver, or maybe Stan,
homburg of felt, boater of straw,
helmets of armour from a long gone war,
tools of an artisan
tools for a trade,
pots and pans cleaned by the scullery maid,
bric-a-brac from years long passed,
kitchen utensils, a cobblers last,
cottages, mushrooms, buildings to scale,
a crystacal mine complete with rail,
My dream came true, for I've been there,
for what is a dream? – A "CASTLE IN THE AIR".

CHRIS 1991



Moving Home?

Are you moving home soon? If so, please don't forget to inform your Guild Office of your new address.



A Weekend to Remember

Dorothy Steffy was the lucky winner of a promotional draw staged on American Forces Bases in Europe last July, and several months later she was able to enjoy her prize – a weekend for two in London including lunch with David Winter. As it turned out, Dorothy and her husband Dan didn't have to travel far, as they are based in Cambridgeshire, England.

One Friday they were chauffeur-driven from their home to their hotel for the weekend – London's Grosvenor House Hotel in Park Lane. Saturday was spent shopping, and in the evening they saw a show at a theatre in the West End before dining at the Grosvenor House.

On Sunday they were driven to Eggars Hill for lunch with David Winter. John Hine donned his chef's hat and cooked and served the meal personally, which was also attended by UK Guild Chairman Brenda Denton and Sarah Cooper and Peter McArthur, who had helped to organise the weekend. After lunch, David presented Dorothy with two extra gifts, CASTLE IN THE AIR and Fred's Home ("Merry Christmas, Uncle Ebenezer," said Scrooge's nephew Fred, "and a Happy New Year.") before the couple were driven back home to Cambridgeshire.

The entire weekend was sponsored by John Hine Studios.

The winners' lunch at Eggars Hill. Front row (left to right):

Dorothy Steffy, Brenda Denton and Dan Steffy.

Back row (left to right): Sarah Cooper, David Winter and John Hine.



David presents Dorothy with two Cottages – an additional prize at the end of a memorable weekend.



LUCKY LANE

COT SHOP

The Three Horseshoes



OW! THEATRE!
The Scottish Play

UH OH! BAD LUCK!

OOHH LOOK!

OH! LOOK

DAILY VILLAGE
Friday
13th
I'D STAY IN BED
IF I WERE YOU!

WHACK!

TAC

TIC

FOUR...?
ER. FARE!

DANGER!
MEN
AT WORK

LUCKY 7
MIRROR CO.

SECURITY
MIRROR



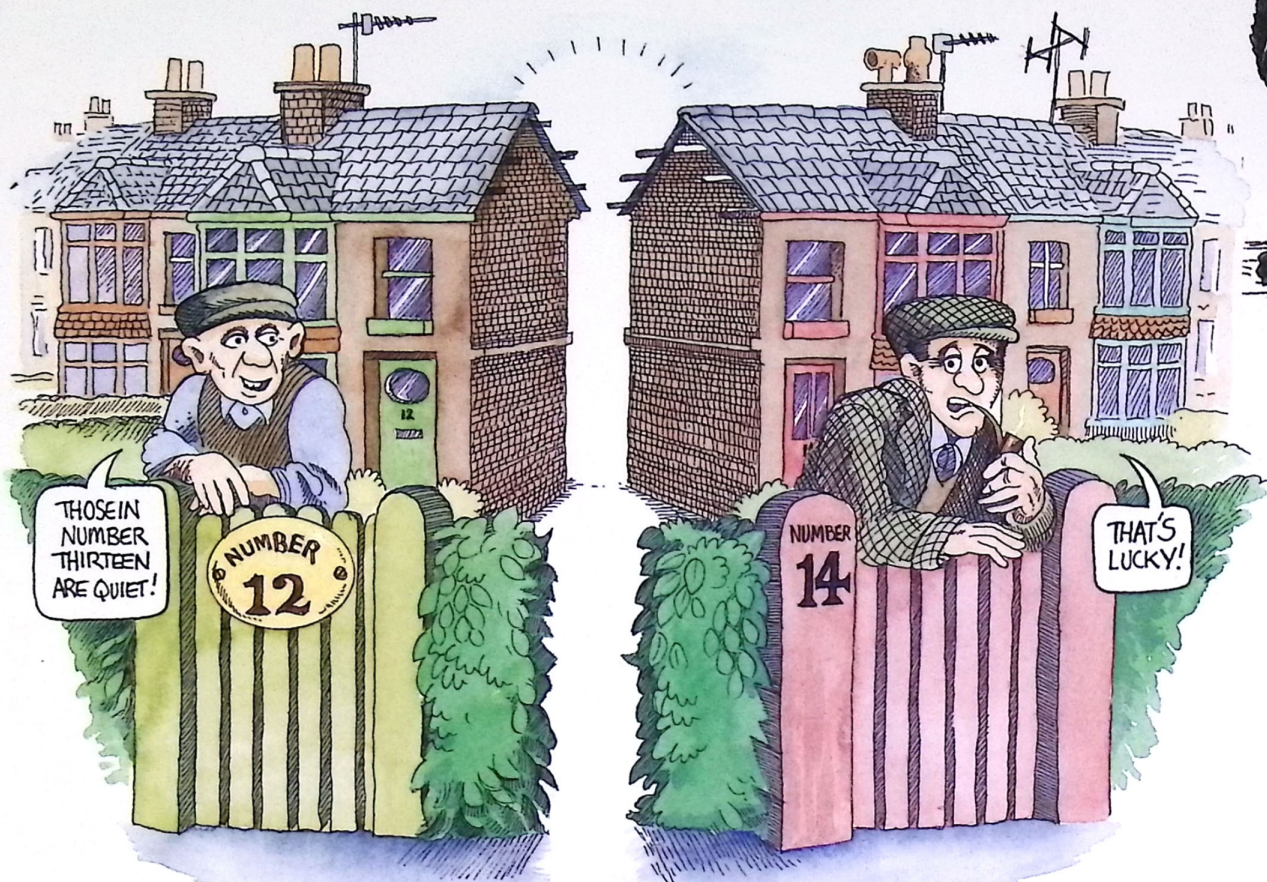
SUPERSTITIONS



In the county of Hampshire, home of John Hine Studios, there is a tradition whereby on New Year's Eve twelve candlesticks are placed in a line, each one representing a month of the coming year. Every member of the household must jump over the candles, and if any are blown out, bad luck will befall that person in the corresponding month — or months. It's an unusual superstition, and one of thousands that have been passed down through the ages. They ruled the lives of our forebears, often providing solace from powers beyond their control. Today they are taken less seriously . . . but hardly ever ignored!

No 7 IS ?





Friday the Thirteenth — The day when if something can go wrong it will go wrong . . . or so superstition tells us. There are those who stay in bed all day when that most ill-fated of days comes around, hoping to avoid some terrible misfortune. An extreme reaction, perhaps, but there are many, many more who, conscious of the date, modify their daily routine accordingly. Maybe they have cause to do so, for double bad luck is in the air; independent of each other, Friday and the number 13 have long been associated with bad luck.

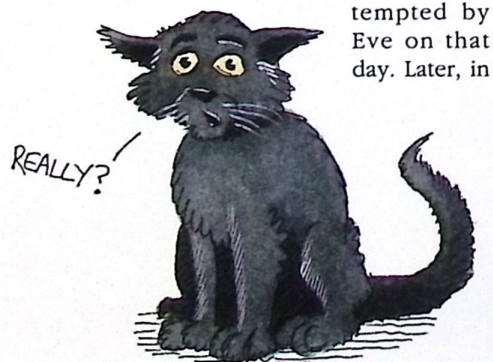
Friday's poor reputation dates back to Biblical times — Adam was tempted by Eve on that day. Later, in

Britain and America, it was customary to hang criminals on a Friday, and even today some criminals don't "work" on Friday, believing there is more chance of being caught! In many countries it is the night of the Witches' Sabbath, with all its implicit evil. The number 13 taboo is associated with the Last Supper which was attended by Christ and his twelve disciples — thirteen in all — and since then it has had sinister associations. The number is often avoided on hotel rooms and airline seats, and in Paris there is hardly a building with a 13 street number. So Friday and 13 combined have nothing going for them at all — if you happen to be superstitious!

There are several theories as to why horseshoes are universally thought to bring good luck. Some claim that Man thought it had miraculous properties when he discovered that it could be nailed onto a horse's hoof without hurting the animal; others believe that in the blacksmith's forge, sacred fire and sacred metal (iron) are combined to create this simple object. Whatever its origin, the lucky horseshoe is as potent a symbol as ever and is commonly given as a gift to newly

married couples. They might be curious to know that Admiral Nelson had one on his flagship *Victory*, and that taxi drivers like to have its modern equivalent on their cabs — a 'U' on the number plate. But a word of warning! Never display a horseshoe pointing downwards, otherwise your luck will literally "run out".

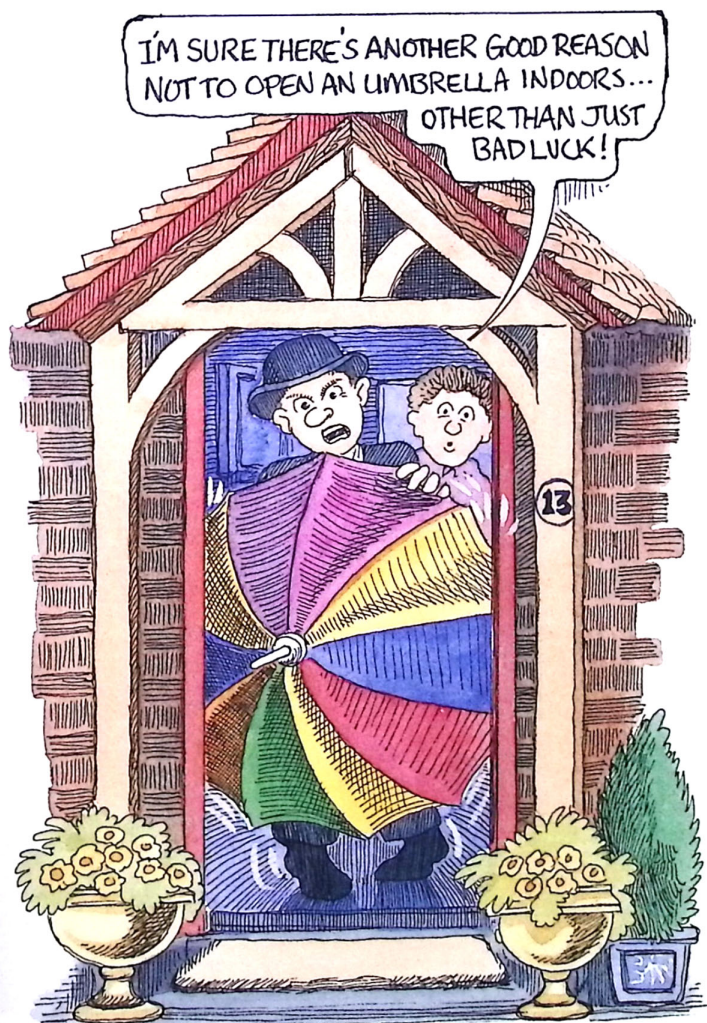
On the subject of marriage, in Yorkshire there is a curious belief that throwing a plate of wedding cake out of an upper window of the bride's house on her return from church brings good luck to the happy couple. (Not so lucky if you're standing under the window at the time!) Elsewhere, there is the custom of all wedding guests bringing a cake or bun with them to the wedding breakfast. The bride and groom must kiss each other over the pile without knocking any off to ensure lifelong prosperity. For those not ready to make such a commitment, there is another piece of superstitious advice: "Never rock an empty cradle, or it will soon be filled."





Some superstitions are based on good old common sense. For example, opening an umbrella indoors has more to do with the problems of trying to get it through the door than appeasing the Sun God. Others are just silly: in parts of Europe it is regarded as unlucky to meet a left-handed person on a Tuesday morning, whilst in England you should never cut your toe nails on Whit Monday because witches use them to make spells.

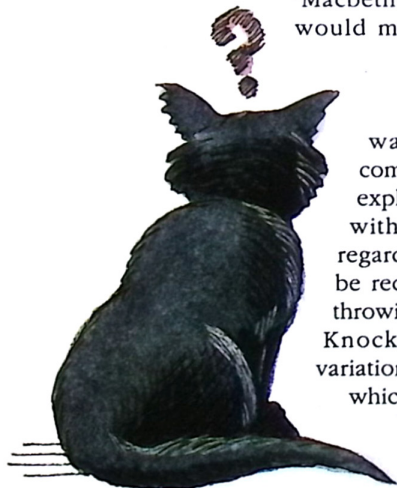
Not walking under a ladder also sounds like common sense — the best way of avoiding a paint brush on the head! However, its significance goes much deeper. The leaning ladder, the wall and the ground form a triangle, a symbol of the Holy Trinity in the Christian Church. Breaking the triangle by walking through it is not only a mark of disrespect but demonstrates an affinity with the Devil. Fortunately there is an antidote to this predicament; simply cross your fingers and keep them crossed until you see a dog. Alternatively, spit on your shoe and wait for it to dry.





The theatrical world abounds in superstitious behaviour; candles on stage or in a dressing room bring bad luck, so does looking in a mirror over someone else's shoulder, saying "Good Luck" and having real flowers on stage. A perfect rehearsal often means a bad first night, and the last line of dialogue or the last line of a song is frequently missed out of a final dress rehearsal to avoid 'perfection'. Peacock feathers, or any representation of a peacock on stage, bring bad luck, too. In contrast, if an actor's shoe squeaks as he goes on stage, he is bound to give a fine performance.

Then there is *Macbeth* — Shakespeare's infamous play, the name of which should never be mentioned directly in the theatre. It is referred to instead as *The Scottish Play* or *The Scottish Tragedy*. Nor should its dialogue be quoted in the dressing room. The remedy for this misdemeanour is to hurry outside, turn around three times, spit, knock on the door three times and beg admittance. Presumably saying "Macbeth" on stage is acceptable; it would make the performance very tricky otherwise!



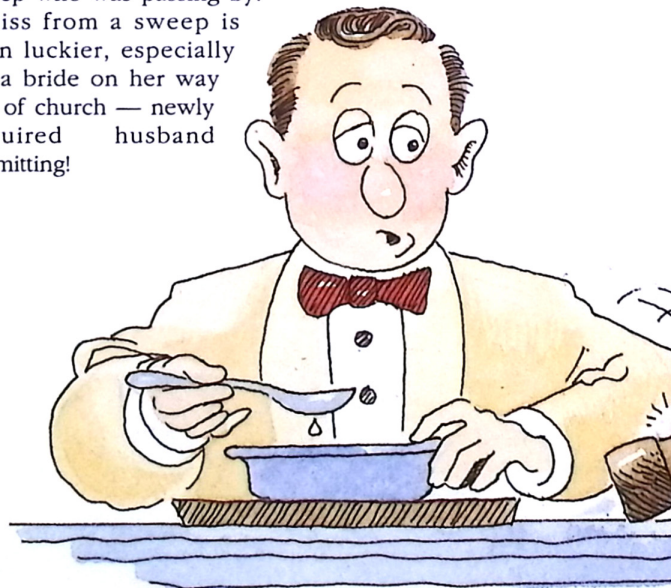
In days gone by, salt was a rare and valued commodity, which may perhaps explain the misfortune associated with wasting it. Spilling salt is regarded as very unlucky but can be rectified by taking a pinch and throwing it over your left shoulder. Knocking over a salt cellar is a variation on this theme, an accident which will apparently result in the loss of a friend.



In ancient Egypt, cats were revered as gods, and a black female cat was the form chosen by one important Goddess, Bast. Ever since, the black cat has been one of the most familiar symbols of good fortune, especially if one crosses your path or walks into your home. Some people are very particular on this subject, insisting that it must be a totally black cat, without a single hair of any other colour. The black cat has maintained its reputation despite associations with witches, who are widely believed to possess the power to turn themselves into cats.

The black of the cat is matched by the black of the chimney sweep when it comes to symbols of good luck. In the case of the sweep, there is a plausible, if unsubstantiated, explanation for this belief. The story goes that a chimney sweep once saved the life of an English king, who took off his hat and bowed low to his saviour. But the king never knew the identity of the sweep because his face was black with soot, so it became the custom to show reverence to all chimney sweeps. Touching a sweep is very lucky, a tradition that has somehow become associated with marriage over the years. On the morning of his wedding to Princess Elizabeth in 1947, Prince Philip hurried out of Buckingham Palace to shake hands with a chimney sweep who was passing by.

A kiss from a sweep is even luckier, especially for a bride on her way out of church — newly acquired husband permitting!





Superstitious nonsense? Who knows! Believers will always believe and sceptics will always scoff. And for the sceptics here are two delightful pieces of folklore which will do little to convert them: —

Unmarried mothers who pull cabbages blindfold on All Hallows Eve (Halloween) will be able to discern the looks of their future husband.

It is bad luck to see the first snail of the year crawling over a bare stone. But the luck can be reversed by picking the snail up by the horns and throwing it over your left shoulder.

Advice that should most definitely be taken with a pinch of salt . . . ■



RETIRED *pieces*

No 6 IS ?

Chichester Cross

Another in our series about early

David Winter Cottages. In this

issue we highlight the only piece

not made from crystal.



Sculpted: 1981

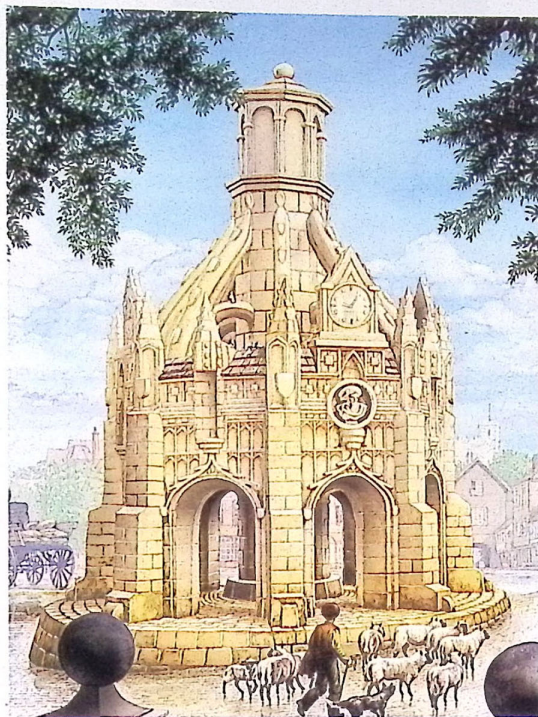
Retired/Discontinued: 1981

Size: (Maximum measurements)

Length — 3 1/2"

Width — 3 1/2"

Height — 4 1/4"



Top: Michael Fisher's illustration of Chichester Cross for the David Winter plate. Above: The real Chichester Cross with (inset) a familiar figure seated within!

In March 1981 a shop in Chichester, Sussex, called Good Ideas became a stockist of David Winter Cottages, and it was the owner who suggested making a model of Chichester's famous cross, which was built in 1501 as a gift to the townsfolk from Bishop Edward Storey.

The idea appealed to David, and in order to work in his studio he and John attempted to photograph the cross from every angle. This involved asking permission from surrounding shops to lean precariously out of their upper windows in order to get a good view of the top. Not for the faint-hearted!

When David had finished sculpting the piece, he took it down to Chichester to show the stockist, who said he thought it was too big. So David scaled the model down by a third, and it was this version that was eventually released. The first batch of twelve was delivered to Good Ideas by David Gravelle in September 1981.

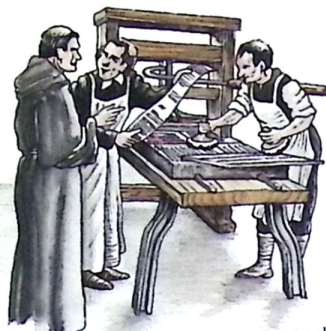
The piece turned out to be a casting nightmare. Crystacal in those days was not as resilient as it is today, and the complexity of Chichester Cross ruled it out as a raw material for the model, so resin was chosen instead. Even then, a good percentage of pieces lost at least one of the protruding pinnacles above the buttresses.

Chichester Cross was available in three colour variations: stone white, stone grey and (on later models) sandstone buff. They weren't painted, and the colours were achieved by mixing different materials with the resin; for example, sandstone dust was added to create the buff effect.

A cold cast bronze version was also made for an exhibition held at The Maltings, Farnham, in 1981. One was cast originally to show and five orders were subsequently taken. The idea to cast it in bronze came from a mould maker at the time, as it was even stronger than pure resin and more likely to be demoulded intact. This version was made from a mixture of resin and bronze powder in an approximate ratio of 30% resin/70% bronze.

Few Chichester Crosses were made because in resin it was more costly to produce and therefore, for its size, expensive to purchase. Today, of course, they are even more expensive, if you ever chance to find one!

LETTERS TO



THE GUILD

A tiny crisis

Dear Sirs

Can you help me shed some light on the Crown Inn from the Tiny series? I recently managed to find one, but I am puzzled to see that the label says it is the 'Crown Inn Chiddingfold'. Of course I checked my handy *Collecting David Winter Cottages* book, but only found the name 'Crown Inn', with no mention of Chiddingfold. The cottage itself has 'A.D. 1285 Crown Inn Chiddingfold' on the front of the cottage (just below the wall surrounding the front courtyard). It seems to be exactly like the picture on page 210 of the book. I'm just wondering about the apparent difference in names.

Ken Dean
Woodbridge
Suffolk
England

Although it is a model of a real place – The Crown Inn at Chiddingfold (a small village in south-west Surrey) – David's piece was known simply as The Crown Inn. Nevertheless he did carve the full name onto the sculpture including the date that the pub was built, which is exactly as you describe it. Incidentally Malcolm Cooper sculpted the very same Crown Inn as one of his range of Great British Pubs. It's a beautiful building, set on the edge of a picturesque village green, and is well worth a visit. You can even stay the night there in a four-poster bed in the King's Suite, so-named because King Edward VI (son of Henry VIII) stayed there in 1552 during a Royal Progress. Editor.

Kate's collection

Dear Sirs

I have been collecting David Winter Cottages for well over four years and find it a very satisfying hobby. Each of my collectors pieces tells a story of its own and I never tire of admiring their beauty and detail. I enclose a picture of my collection

and the cabinet I had specially designed for it. I really enjoy reading about other collections in your Letters to the Guild section and thought that mine would be interesting to your readers.

Kate Warden
Huntingdon
Cambridgeshire
England

Your display stand is very impressive – and looks enormous! Or is it the angle of the photograph, or that you are kneeling down? Editor.



Gotham surprise

Dear Sir

I have been a Guild member for about four years. You will see from my address that I live in the village of Gotham. You can imagine my surprise when I opened the Autumn '91 magazine and saw your presentation of the 'Tales of Gotham' – I enjoyed it very much. Obviously we have heard them many times, and your magazine has been shown to numerous people in the village. The Cuckoo Bush is my son's second home! I really will have to purchase Tomfool's Cottage now!

Mrs Mary Howick
Gotham
Nottinghamshire
England

When we prepared the article about Gotham we wondered if there was a Guild member who lived in the village but we had no way of checking, so this letter was particularly enjoyable to read. Tomfool's Cottage will obviously have a special place in your collection. Editor.

A Churchill by any other name...

Dear Sirs

I am originally from England (World War II Women's Auxiliary Air Force) and am very impressed with the craftsmanship and authenticity of David Winter's work. I also applaud the fact that MY Sir Winston Churchill selected the *nom de plume* of David Winter for two of his paintings!

I had no idea you had a Collectors Guild until a local store became an authorised stockist. I go over and drool occasionally and feel that though you may not own a perfect rose garden, you can look and dream of "some day".

Mavis Tennant
Oxnard
California
USA

*No one was more surprised than us when we discovered that Sir Winston Churchill used the *nom de plume* of David Winter. We found out by accident whilst working on the article about his paintings (Cottage Country No.9 – Spring 1989). Editor.*

Meet Big Mom

Dear Sirs

I have an especially favourite David Winter collector – Mrs Nickie Cheek. Her codename is BIG MOM and nearly everyone eventually calls her this. She started her

collection six years ago – aged 75! Her pieces are displayed in a new cherry cabinet, and the light inside is illuminated each evening for her viewing pleasure. When the cabinet arrived, Big Mom carried the cottages, two at a time, on a cookie sheet from the first floor to the second floor where to their new location – this after recovering from a broken hip, using her spare hand to hold the hand rail. Big Mom has found most of the mice on her pieces, but she has asked if they could be made larger in future, as her eyesight is not what it used to be!

Tina Cieslowski

Tina Town
Columbia
Maryland
USA

Mouse? Etcetera . . . Editor.



From our Australian correspondent

Dear Sirs

Whilst I was swanning around in the UK last summer, enjoying tea at Eggars Hill amongst other things, my fellow Antipodean collectors of David Winter Cottages were finding bargains – and I mean bargains! Cathy Williams and her husband saw an advertisement for the auction of a deceased estate which included four 'David Winters', and they hot-footed it (in a Queensland winter) about forty miles to a

beautiful house at a place called Chevron Island on the Queensland Gold Coast. The bidding had already started and the first piece had gone. Cathy bid for the other three pieces and bought The Parsonage for AU\$50, Hertford Court for AU\$50 and House of the Master Mason for AU\$40. When she came into our shop and discovered their actual value, she nearly jumped over the counter. Cathy comes from England and started collecting two years ago when she was given Suffolk House for Christmas. She enjoys being back in England, then she met her husband-to-be David, who is from Australia, and promptly returned here with David and her Cottages. There will be more stories of our collectors in my next letter.

Sheilah Daughtree

The Best of British
Daisy Hill
Queensland
Australia

Thank you, Sheilah, for keeping us informed about David Winter Cottages 'down under'. Perhaps a photo of you next time? Editor.

Puzzle puzzle

Dear Sirs

I believe there was a mistake in the Autumn issue of Squeak!!!. In the 'Spot the Detail - Mystery Circle' it is explained that there are 20 photographs of David Winter Cottages in the circle. I found 2 Guild pieces and 18 current pieces, and there were still 3 photos left – making a total of 23. I don't know which pieces you have on the verification list, but if it doesn't include all 23 to cover all the possible variations, then you could be drawing an entry with a different list than yours and declaring a winner as incorrect.

Glenn Womack

Sacramento
California
USA

Yes, we printed 3 extra Cottages in the Mystery Circle by mistake. However, the original instructions were to find just 20 and we kept to that number when selecting a winner. Nevertheless we did use a verification list of all 23 Cottages to ensure absolute fairness. This discrepancy seems to have had no effect on collectors' determination to complete the circle, and we were amazed at the number of correct answers received for what we thought was

a very tough puzzle indeed. Editor.

Patron saint of cottages?

Dear Sirs

Thank you for a memorable day at the London Collectors Showcase last October. I feel that John Hine Limited outshone all the other exhibitors – as always. What a wonderful idea, giving the proceeds of the Special Piece to MENCAP. I'm sure all collectors will be proud to own this piece knowing their contributions have gone to such a worthy cause. I must say I'm glad the 1992 Guild pieces are back to a larger size. Will-o-the-wisp has become one of my all-time favourites. My collection now numbers more than 120.

It occurred to me recently how appropriate for a Cottagaholic that my birthday is 1st March – St. David's Day! I wonder how many other Guild members share this personalised birthdate.

Mrs Sandy Hunt

Brentwood
Essex
England

I have to spoil the illusion of a "patron saint day for cottages" to a certain degree by confessing that David Winter was born in December and not March. But I'm certain that now we'll hear from other collectors born on 1st March! Editor.

Early closing in Guildford

Dear Sirs

I purchased my first one from a small store on High Street in the town of Guildford, Surrey, in 1984. This first piece was Castle Gate. At the time I was told this piece had just been released on the market. Alas it had been promised to another and shipment of more was not due till after I was to leave. Fortunately for me, after a little haggling, the shop owner agreed to let me purchase it. To my surprise the piece was even signed by David Winter. Since then I believe the shop has gone out of business.

Claudia Ruhl

Hollywood
California
USA

The shop in question was none other

than David Windsor – the very first stockist of David Winter Cottages. It was there that the first Mill House was sold in 1980, although, as you rightly say, it is no longer in business. Editor.

Unusual display



Dear Sirs

We thought it may interest you to see our unusual display cabinet. We showed pictures of it to other collectors at a show last year and some were so impressed that we suspect they might have come up with something similar themselves.

Barbara & John Sautner
Bloomington
Minnesota
USA

This is truly an imaginative approach to displaying David Winter Cottages, and an excellent way of seeing them from every angle. I wouldn't be at all surprised if others don't pick up on the idea. Editor.



Novel idea

Dear Sirs

I have enjoyed collecting David Winter Cottages for the past four years. I would be very interested to know whether David would consider (or has considered) a line of cottages based on J.R.R. Tolkien's fantasy classic, *The Lord of the Rings*. This is my favourite novel and I believe there are many creative possibilities, ranging from The Prancing Pony Inn to Galadriel's Tree House in Lothlorien. With David's previously sculpted Shire-hall and Green Dragon Inn, it would appear he is off to a good start.

Richard Rotella
Franklin
Massachusetts
USA

David has read The Lord of the Rings and enjoyed it very much. He has also considered creating more fantastical pieces than anything in the current range, although not necessarily directly related to the book. Nothing constructive has materialised so far – but it's all fuel for the melting pot, and thank you for such a splendid suggestion. Editor.

Another stand pops up

Dear Sirs

I am writing regarding the card display stand featured in last summer's magazine (Cottage Country No.18). My wife obtained one of these stands from a merchant here in Edmonton; she thought it would be a nice addition to our collection even though we realised at the time it was intended for display of some sort. But we did not know its original function until we read the magazine. I thought it might be of interest to other collectors to know that at least one other of these stands exists.

R. Glen Harper
Edmonton
Alberta
Canada

We now know of three stands – yours,

the one featured in Cottage Country, plus a third in the North of England which was in poor repair. Any more out there? Editor.

A heart in the right place

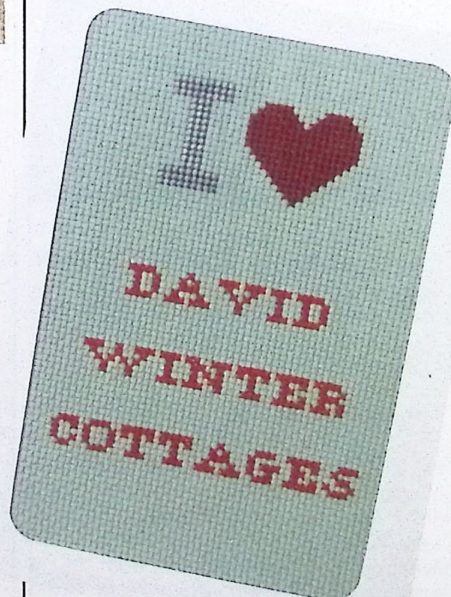
Dear Sirs

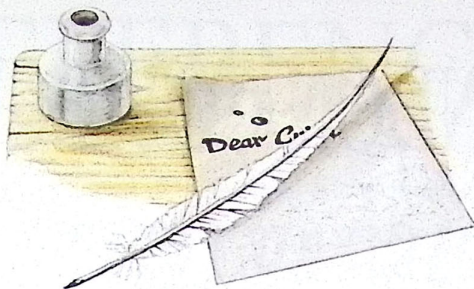
I am sending you a photograph of the birthday card I made for my daughter recently – both my daughters are keen collectors of David Winter Cottages. My second daughter was given one for a wedding present, later she received one for a birthday, then Christmas followed and I enrolled both my daughters in the Guild. Their names are Joanna Marvely and Bethan Rivers.

I am already busy at a DMC David Winter counted cross-stitch design – Castle Gate – and this is giving me great pleasure. Your cottages are lovely, pleasurable, nostalgic, romantic and collectable. Even my three-year-old grand-daughter shares her mother's love of David's pieces.

Mrs Ann Marvely
Milford Haven
Pembrokeshire
South Wales

Three years old is the youngest age for a Cottage enthusiast that we know of – but then it obviously runs in the family. Editor.





Letter of the Quarter

Dear Sirs

Although not a collector of David Winter Cottages, I was recently given a copy of your Cottage Country magazine from Spring 1990 because of the article about The Secret Village. Its identity is no secret to me — I was born there sixty-two years ago.

You mentioned Billy Richardson, landlord of The Mount Inn, but I am surprised you didn't also mention his wife Flo. She kept the village shop at the same time as Billy was at the Mount Inn. I helped her in the shop every day after school at the age of twelve. Sometimes she would ask me to go up and help Billy, who also did shoe repairs, and I would peddle his machine as he worked. He would sometimes give me a rough shave, which I detested!

There was also another small shop selling sweets and cigarettes. This was run by Mr Eddie Harrison and his wife. There was a petrol pump too, and Mr Harrison ran a small fleet of buses into Cheltenham (on Tuesday, Thursday and Saturday). Mrs Harrison was the conductress and took the fares. Mrs Launchbury lived next door to the shop. She owned a lovely grey cat who spent hours in the shop looking for mice. The district nurse then was Alice Hunt. Her sister Ethel was the infant teacher, Miss Moulton from Winchcombe the junior teacher and the headmaster was Boss Alan.

I was delighted to see my uncle's name — Vic Nash. His mother fell out of a donkey cart while expecting him, and he had a hunched back and clawed hands which the doctor tried to improve by making him hold corks in his fists. Nevertheless he was always a jolly person. As you say, he played drums in the village band. You also say Billy Richardson played cornet, but I feel sure it was saxophone. My two brothers and youngest sister live in the thatched cottage shown on page 32 of your article, and I was born there. My mother was a wonderful person, I never heard her complain once, and she had nine children, all living today except one brother. She once wrote a book called "Childhood Memories", just for the family, and she would have enjoyed reading about the

village in your magazine. My late father grew asparagus, mainly for Sir George and Lady Stott at Stanton Court, Mrs Lorraine Smith and Captain and Mrs. Studd (all gentry folk).

I read your article with tears pouring down my cheeks as so many happy memories came flooding back to me. I just had to say thank you.

Mrs Beryl Woodcock

Cheltenham
Gloucestershire
England

Guild members may recall that the Secret Village was featured in issue No.13 of Cottage Country (Spring 1990). We didn't name it as it was intended to represent an unspoilt example of a typical English village. We interviewed numerous village folk for the article and researched its history in local archives. It was our misfortune that we did not know at the time about Mrs Woodcock, who obviously has fascinating memories of life in the village more than fifty years ago and knew personally so many of its characters. On the other hand, we knew we were only scratching the surface, and the least we could do was to try and generate a feeling of how it must have felt to be part of the village community in those days gone by. It is gratifying to know that we struck a chord with someone who knew the Secret Village so well.
Editor.

Please address letters to the appropriate Guild Office:

UNITED KINGDOM

Brenda Denton, The Chairman,
David Winter Cottages Collectors Guild,
2 Hillside Road,
Aldershot,
Hampshire GU11 3NB

UNITED STATES

Pia Colon, The Chairman,
David Winter Cottages Collectors Guild,
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Houston, Texas 77280-0667

CANADA

Robert A. Burke, The President,
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20 Voyager Court South,
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David Winter Cottages were privileged to win the "Collectable of the Show" award at the London Collectors Showcase held on the 5th and 6th October 1991, and John Hine Studios also received an award for "Best Manufacturer's Booth."

LONDON COLLECTORS SHOWCASE AWARDS

Below: Brenda Denton receives the Collectable of the Show award from show organiser Louise Irvine.



David Winter Cottages were privileged to win the "Collectable of the Show" award at the London Collectors Showcase held on the 5th and 6th October 1991, and John Hine Studios also received an award for "Best Manufacturer's Booth."

The show broke new ground in Great Britain in that it was intended as much for collectors as for dealers, along the lines of American shows. Many big names in the world of collectables were there, including Wedgwood, Royal Doulton, Coalport, Border Fine Arts and Moorcroft. As well as manufacturers, secondary market dealers were present and David Winter Cottages were very much in evidence on their tables and booths.

David Winter attended a 'Meet the Artist' session on the second day and signed pieces and answered questions, whilst John Hine gave a talk entitled "The Joy of Collecting."

From the Guild's point of view, it was splendid to see so many enthusiastic members turning up to lend their support, and the concept of a show for the public



Left: David prepares to do some signing and (below left) mingles with the crowd.



was very much appreciated. Plans are now afoot with the organisers to make this a regular annual event.

Not only did the show promote collectables but it also helped to raise money for charity. A silent auction was held, in which collectors wrote their bids on a piece of paper at a special table until a deadline was reached, and proceeds went to the Variety Club of Great Britain. The manufacturers all contributed a piece; John Hine Studios had a CASTLE IN THE AIR specially cast in bronze, and this piece alone raised £2,600. Its fate can be read about earlier in this magazine (Meeting Collectors)!

A special 'colourway' version of Gatekeepers was on sale in a limited edition to raise money for MENCAP's Haylands Farm, a day centre on the Isle of Wight where mentally handicapped school leavers can actively participate in the day-to-day running of a farm. The allocation wasn't fully subscribed and some pieces are still available from Eggars Hill on a 'first-come-first-served' basis.

Because proceeds from the Gatekeepers Colourway offer are being sent direct to the Haylands Farm charity, we can only receive payments in UK Sterling, and in the form of cheques or bankers drafts. (Sorry, no credit cards.)

To place your order, please send two cheques or bankers drafts (one for the piece and one for postage and packaging) to:

GATEKEEPERS COLOURWAY OFFER
John Hine Studios, 2 Hillside Road, Eggars Hill, Aldershot, Hampshire GU11 3NB, England.

Cheque/Bankers Draft No.1 for UK £65.00 made payable to Haylands Farm Development Fund.

Cheque/Bankers Draft No.2 for (UNITED KINGDOM - UK£5.00 : U.S.A. & Canada - UK£13.00 : AUSTRALIA - UK £21.50) made payable to John Hine Limited.

This offer is available only whilst stocks last. Please allow 28 days for delivery. Monies received in currencies other than UK Sterling will be returned immediately to the sender.

REFERENCE SECTION

The information contained in this section is presented *as we understand it to be correct*. If it is at variance with your knowledge in any way, please write to us with the details and we shall be happy to incorporate them into future listings. *Write to:* Reference section, 2 Hillside Road, Eggars Hill, Aldershot, Hampshire, GU11 3NB.

RESTYLED PIECES

John Hine's book, *Collecting David Winter Cottages*, contains a detailed listing of the alterations made to David's work over the years. Here is a condensed version which we hope to add to and expand as we hear from collectors about their individual pieces. The listing includes both officially restylings and minor alterations not large enough to constitute a 'restyling'.

Officially Restyled Pieces in Current Range

IVY COTTAGE

Reworked in 1983.

Reason: Aesthetic.

Changes: Reduced in height. White stepping stones added to path leading to door. Flower boxes and more ivy added.

N.B. Still more ivy added growing over the roof at a later date, but this has since disappeared again.

LITTLE MARKET

Modifications in 1983 as per Market Street and Wine Merchants.

MARKET STREET

Totally remade around original design in 1983, though date on piece (1980) remained the same.

Reason: Deterioration of detail in original moulds.

Changes: Beams and weather boarding reworked. Chimneys made squarer and taller. General crisper appearance. DW's name and date added.

THE OLD DISTILLERY

Modifications made in 1986.

Reason: Aesthetic and to facilitate demoulding.

Changes: More ivy at centre of building cluster to the right. Largest of buildings of far left cluster: straight roof line changed to a hipped roof. Building adjoining the main central distillery (looking from left) was set back half an inch; the newly acquired area was re-modelled and new crates added.

THE PARSONAGE

Restyled in 1986.

Reason: To facilitate demoulding.

Changes: Front building on the right moved half an inch to the right. The porch walls were also reduced (due to breakage vulnerability).

ROSE COTTAGE

Totally remade in 1983.

Reason: Deterioration of detail in original moulds.

Changes: Crisper detail to the thatch. Porch detail tidier. Round paving stones added to path. (Original path design not known).

TUDOR MANOR HOUSE

Totally remade in 1985.

Reason: Loss of detail and aesthetic reasons.

Changes: Beam detail, window positions and chimney design all restyled. Ivy and creepers grown in various gaps between buildings. Name plaque removed.

N.B. Also many painting variations in early pieces.

THE WINE MERCHANT

Restyled in 1983.

Reason: Deterioration of moulds.

Changes: Taken from half of Market Street and remade as per new Market Street design. Beam work was removed.

Restyled Pieces Now Retired

FAIRYTALE CASTLE

Restyled in 1986.

Reason: To facilitate casting and demoulding, and to counter shrinkage.

Changes: Size increase. Ivy added around the gaps between the four main towers. Ivy arches added. Tower caps lost their needle sharp caps. Ivy arch to rear of main tower became overgrown.

N.B. Most of these alterations appeared gradually over a period of several years until they were officially incorporated into David's remodelled version.

MILL HOUSE

Total redesign in 1980.

Reasons: Aesthetic and to alleviate casting problems.

Changes: Just about everything apart from the main building shape. Base reduced in size, with loss of trees and outbuilding. New bridge design. New water wheel design. Beams more prominent.

LITTLE MILL

Restyled as per Mill House modifications in 1980.

Reasons: Aesthetic and to alleviate casting problems.

Changes: New water wheel design. Beams more prominent.

N.B. Additional, more substantial changes were made in the same year, thus creating a Little Mill Mk 3: Creeper added in gap between main building and water wheel. Plaque on base ("The Little Mill - David Winter - 1980") removed.

Minor Alterations (Current and Retired Pieces)

THE ALMS HOUSES

Gutters were made shallower in 1984. Stone walls also reinforced.

ANNE HATHAWAY'S COTTAGE

Taller chimneys added soon after introduction.

THE BAKEHOUSE

Extra band of bricks added to the chimney soon after introduction.

BROOKSIDE HAMLET

Modifications between 1984 and 1985 include: more greenery behind the mill wheel, a shallower hollow above the wheel, more water dripping from the wheel, more ivy on exposed corners, more foliage in hollow to right of door in top building.

CASTLE KEEP

Pierced windows infilled and plaque with inscription "Guildford Castle" removed in 1981.

CHICHESTER CROSS

Earlier pieces coloured stone white or stone grey – later pieces were sandstone buff. (An edition of six were cast in cold cast bronze).

CORNISH TIN MINE

Bush extended late 1983 to fill developing gap between chimney stack and building. Eventually remodelled as Cornish Engine House.

COTTON MILL

Bushes between chimney and building extended to about 3 inches on later models in 1984. Eventually remodelled as Derbyshire Mill.

COTSWOLD COTTAGE

Overhangs reduced in early 1983 on end gables and porch.

COTSWOLD VILLAGE

1982/83 modifications made were: Ivy in gaps between buildings, up church walls and up some house roofs. House chimneys made broader and without overhanging lip. Church porch overhang reduced. Bushes growing behind grave stones.

CROFTERS COTTAGE

Restyled and renamed Scottish Crofters. Stones added onto thatch.

DOVE COTTAGE

History of distortion in moulds, causing slight variations in appearance. Some chimneys were 'touched up' at fettling stage. Woman sitting between chimney breasts sometimes found without her head!

Minor Alterations (Current and Retired Pieces)

EBENEZER SCROOGE'S COUNTING HOUSE

Ivy added for about two and a half inches up the rear corner of the two main buildings.

FISHERMAN'S WHARF

Ivy grown up to vulnerable gable ends.

GREEN DRAGON INN

Modified soon after introduction. Ivy added at top of stairs. Black, then brown, pub sign with paper label; finally metal sign with etched detail reinforced at base with more bushes.

THE FORGE

Ivy added between main building and outhouse.

HERMIT'S HUMBLE HOME

Trees modified in 1985 – later models have fewer deep cavities.

HERTFORD COURT

Enlarged courtyard and central section of main building. More ivy added generally.

THE HOUSE ON TOP

Very early models had a sheer drop down into the cave at the front from just outside the main door. Ivy gradually added to supporting trusses of upper buildings. Process complete by 1984.

OLD CURIOSITY SHOP

Man peering through curtain missing on early pieces. Window frames at front cast separately at first but incorporated into the main cast to avoid assembly problems.

The windows were made from a variety of materials.

ST. NICHOLAS CHURCH

Slight variations in spire point.

ST. PAUL'S CATHEDRAL

Gradual loss of detail and a bowing distortion as moulds aged.

STRATFORD HOUSE

Gap between main house and small building to left gradually filled with more ivy.

SUFFOLK HOUSE

Early ones were painted white – later ones pink.

THREE DUCKS INN

Some mould making distortions. Colour variations on early pieces.

TOLLKEEPERS COTTAGE

More ivy added very soon after it was first made.

TYTHE BARN

Headless cows on some models. Initially barn door was glued in position, but since 1983 it has rested in the barnyard.

WOODCUTTERS COTTAGE

Top of main stump was slightly blunted in 1985.

THE BOAT HOUSE

Alterations to the mould caused minor variations on the porch stones around the large square post.

CASTLE IN THE AIR

Reinforcement added where flags are attached soon after introduction.

The Current Range of

DAVID WINTER COTTAGES

Date Introduced	Name of Piece	Comments	Date Introduced	Name of Piece	Comments	Date Introduced	Name of Piece	Comments
1980	The Winemercant	<i>Restyled 1983</i>	1985	The Cooper's Cottage		1989	The House on the Loch	
	Little Market	<i>Restyled 1983</i>		Kent Cottage			Macbeth's Castle	
	Rose Cottage	<i>Restyled 1983</i>		The Schoolhouse			Gillies Cottage	
	Market Street	<i>Restyled 1983</i>		Craftsmen's Cottages			Gatekeepers	
				The Vicarage			Scottish Crofters	
				The Hogs Head Tavern				
1981	Single Oast	<i>Restyled 1985</i>		Blackfriars Grange				
	Triple Oast	<i>Restyled 1985</i>		Shirehall		1990	Burns' Reading Room	
	Stratford House			The Apothecary Shop			Stonecutters Cottage	
	The Village	<i>Restyled 1986</i>		Yeoman's Farmhouse			The Boat House	
				Meadowbank Cottage			Pudding Cottage	
				St. Georges Church			Blossom Cottage	
							Knight's Castle	
1982	Drover's Cottage		1986	Smuggler's Creek			St Anne's Well	
	Ivy Cottage	<i>Restyled 1983</i>		Devon Combe			Grouse Moor Lodge	
	Sussex Cottage			Tamar Cottage			Staffordshire Vicarage	
	The Village Shop			There was a Crooked House			Harvest Barn	
	The Dower House						Guy Fawkes	
	Cotswold Cottage						The Bull and Bush	
	The Old Distillery	<i>Restyled 1986</i>						
			1987	Devon Creamery		1991	Bookends	
				John Benbow's Farm House			<i>The Printers</i>	
							<i>The Bookbinders</i>	
1983	The Bakehouse						Moonlight Haven	
	The Bothy						CASTLE IN THE AIR	
	Fisherman's Wharf						Inglenook Cottage	
	The Green Dragon Inn		1988	The Windmill			The Weaver's Lodgings	
	Pilgrim's Rest			Lock-Keeper's Cottage				
	Hertford Court			Derbyshire Mill				
				Gunsmiths				
				Lacemakers				
1984	The Chapel			Coalminers Row		1992	Audrey's Tea Room	
	Snow Cottage			Cornish Engine House			Cameos	
	Tollkeeper's Cottage			Cornish Harbour			<i>Lych Gate</i>	
	Castle Gate						<i>The Privy</i>	
	The Parsonage	<i>Restyled 1986</i>					<i>The Potting Shed</i>	
							<i>One Man Jail</i>	
							<i>Barley Malt Kiln</i>	
							<i>Poultry Ark</i>	
							<i>Welsh Pig Pen</i>	
							<i>Market Day</i>	
							<i>Brooklet Bridge</i>	
							<i>Greenwood Wagon</i>	
							<i>Saddle Steps</i>	
							<i>Penny Washing Well</i>	
							Irish Round Tower	
							Only a Span Apart	
							Fogartys	
							Secret Shebeen	

Discontinued/Retired Cottages

Date Discontinued	Name of Piece	Date Introduced
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1980	Mill House	1980
	Little Mill	1980

1981	Three Ducks Inn	1980
	Chichester Cross	1981
	Provençal One	1981
	Provençal Two	1981
	Provençal (Tiny) A	1981
	Provençal (Tiny) B	1981

1982	TINY SERIES:	1980
	William Shakespeare's Birthplace	
	Anne Hathaway's Cottage	
	Sulgrave Manor	
	Cotswold Farmhouse	
	Crown Inn	
	St. Nicholas' Church	
	St. Paul's Cathedral	1981
	Castle Keep	1981
	Double Oast	1981
	Sabrina's Cottage	1982

1983	Dove Cottage	1980
	The Forge	1980
	Little Forge	1980
	*Mill House	1980
	*Little Mill	1980
	* Re-modelled from originals	
	The Coaching Inn	1980
	The Old Curiosity Shop	1981

1984	William Shakespeare's Birthplace (large)	1982
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1985	Quayside	1980
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Date Discontinued	Name of Piece	Date Introduced
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1986	Tythe Barn	1981
	Cornish Cottage	1982
	Blacksmith's Cottage	1982

1987	Moorland Cottage	1982
	The Haybarn	1983
	Miner's Cottage	1983
	The Alms Houses	1983

1988	House on Top	1982
	Cornish Tin Mine	1983
	<i>Replaced by Cornish Engine House</i>	
	Cotton Mill	1983
	<i>Replaced by Derbyshire Mill</i>	
	Woodcutters Cottage	1984
	House of the Master Mason	1984
	Hermits Humble Home	1985
	Ebenezer Scrooge's Counting House	1987
	Christmas in Scotland and Hogmanay	1988
	Wintershill (Jim'll Fix It)	1988

1989	Crofter's Cottage	1988
	<i>Replaced by Scottish Crofters</i>	
	Fairytale Castle	1982
	Suffolk House	1985
	The Grange	1988
	A Christmas Carol	1989

1990	Squires Hall	1985
	Cotswold Village	1982
	Mr Fezziwig's Emporium	1990
	Cartwright's Cottage	1990

1991	Falstaff's Manor	1986
	Brookside Hamlet	1982
	Spinner's Cottage	1984
	Tudor Manor House	1981
	Bottle Kiln	1988
	Orchard Cottage	1987

Guild Special Pieces

Date Introduced	Name of Piece
-----------------	---------------

1987	Village Scene*
	(1987/88 Membership Gift)
	Robin Hood's Hideaway*
	Queen Elizabeth Slept Here*

1988	Black Bess Inn*
	The Pavilion*

1989	Bas-Relief Plaque*
	(1989 Membership Gift)
	Home Guard
	The Coal Shed

1990	The Plucked Ducks*
	(1990 Membership Gift)
	The Cobbler
	The Pottery

1991	Pershire Mill*
	(1991 Membership Gift)
	Tomfool's Cottage
	Will - o' - the wisp

1992	Irish Water Mill
	(1992 Membership Gift)
	The Beekeeper's
	The Candlemaker's

* Retired/Discontinued

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